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VALENTINE'S SPECIAL

NEW YORK

LOVE STORIES FOR THE 80s

BY
MICHAEL DALY

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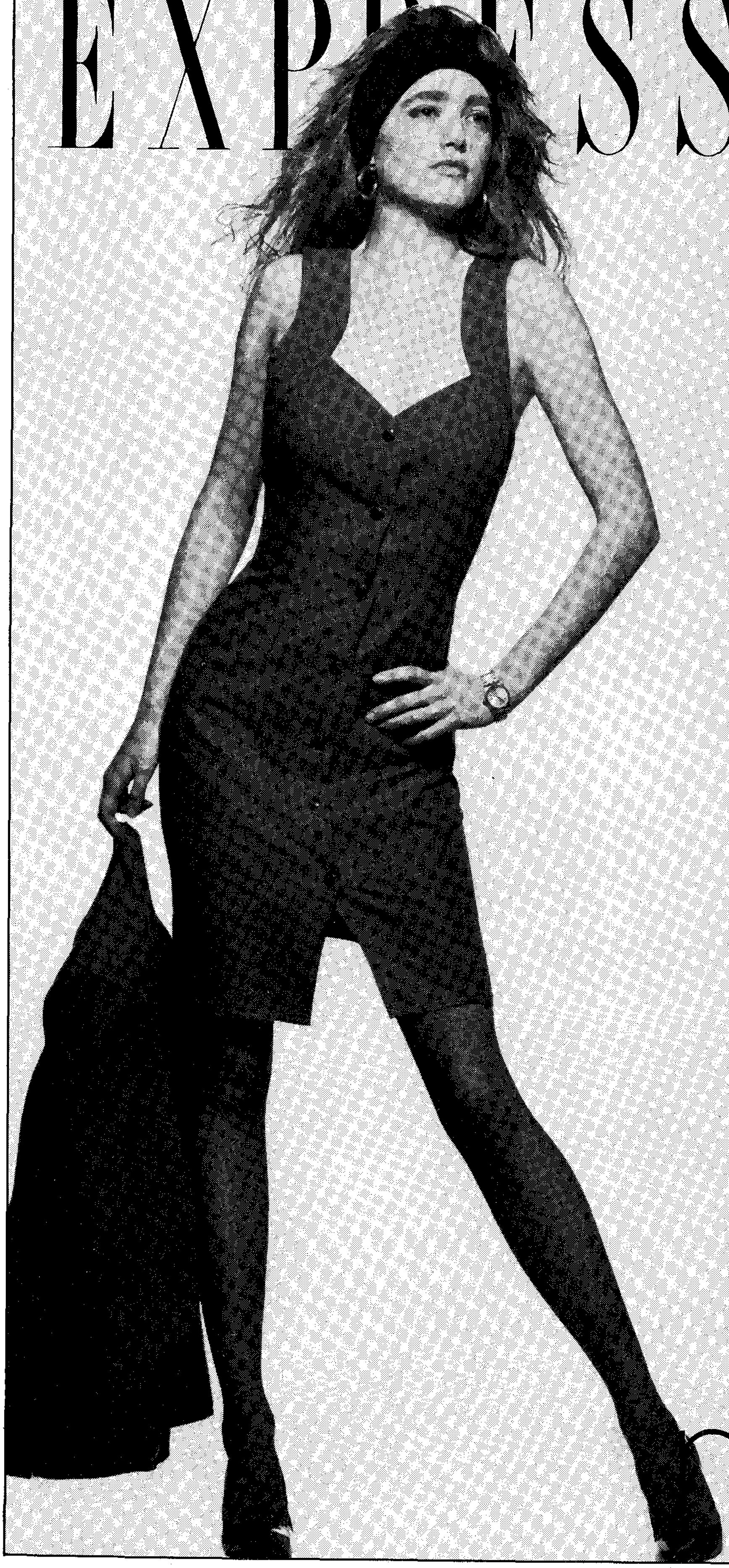

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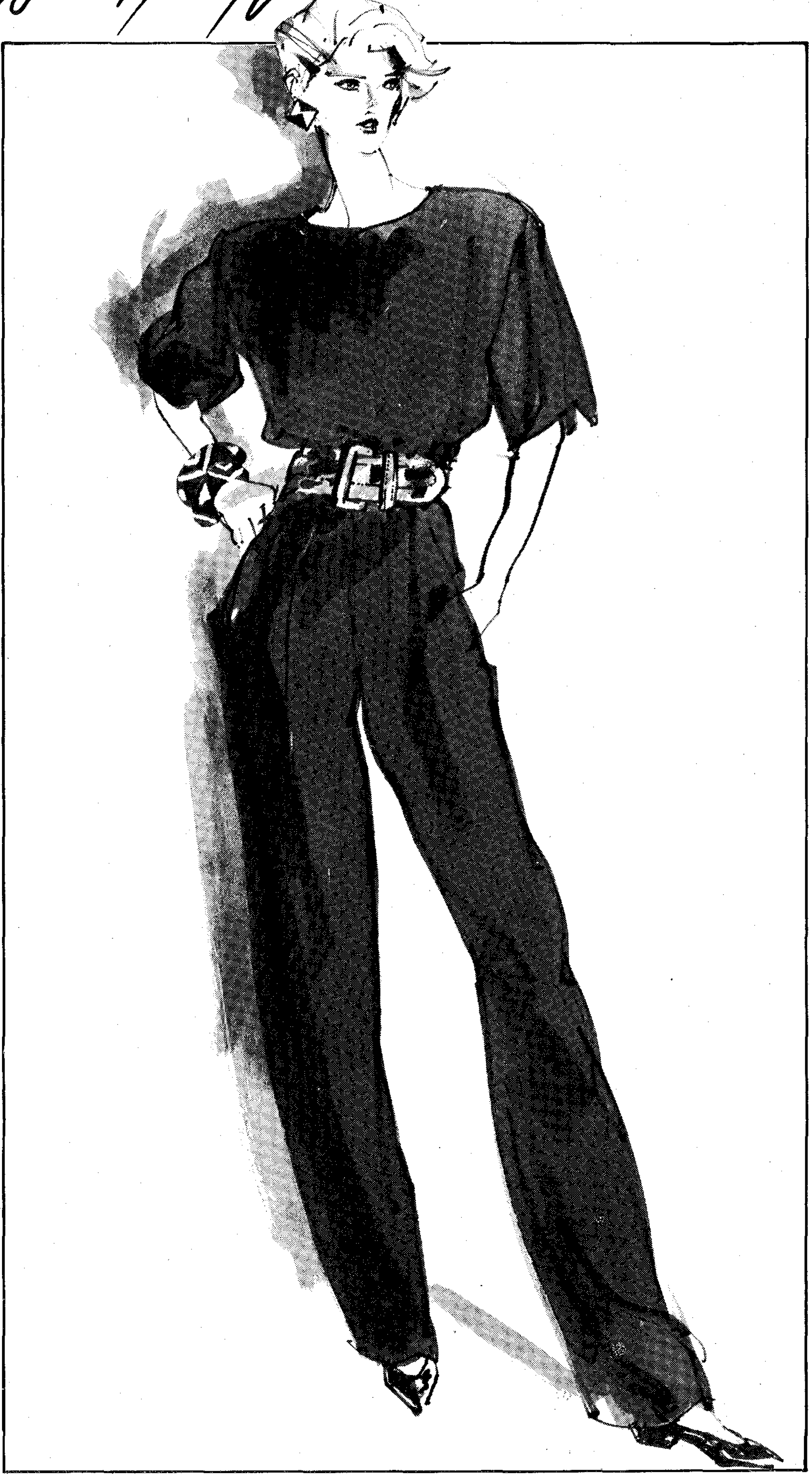

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VOL. 19, NO. 7 FEBRUARY 17, 1986

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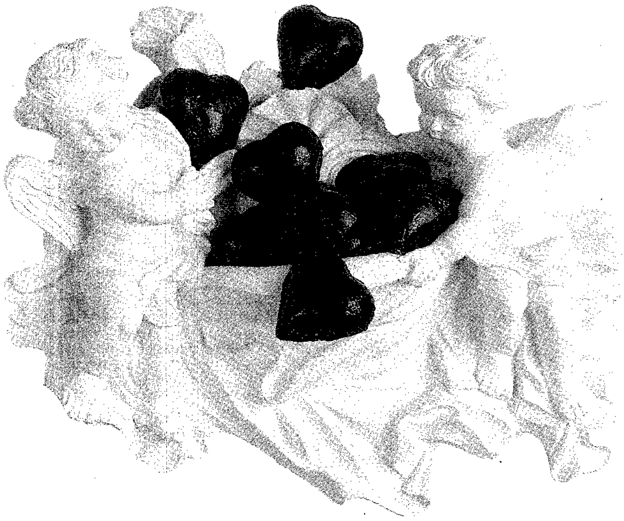


34 Love Stories for the 80s

BY MICHAEL DALY

Amid the scramble for wealth and power in this city, the flash of an eye can still set the pulse racing. On the East Side and the West, below 14th and above, in Brooklyn, the Bronx, and on Long Island, people are falling in love. Daniel Noel and Kristi Kamps have a baby in their two-room apartment; Angel Adams, 12, worships Blanca Santiago, 23; Parisian Christine Carrie marries graffiti artist Futura 2000; hit man Vito Arena falls for Joey Lee: Michael Daly tells the tales of modern romance. And, in further celebration of love in all its guises, Wendy Goodman has selected tender fashions for mothers and daughters ("Young Love," page 52), and Corky Pollan has found gifts for your valentine, funny and otherwise ("Heart Throbs," page 54).

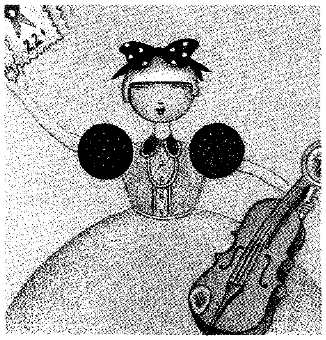
56 The Ghost Hotel

BY JONATHAN GREENBERG

In 1981, the Gotham Hotel closed for renovation. The hotel's developer, Swiss entrepreneur René Hatt, promised that it would reopen as a first-class haven for rich businessmen. The new Gotham would have a marble bathtub in most bedrooms, mirrored walls, and gold-plated bathroom fittings. In two years, Hatt's company ran through $100 million. When his backers pulled out, in 1983, the hotel still required another $40 million to open, and today it is empty and boarded up. "In many ways," says one former associate of Hatt's, "he is ahead of his time. And in many ways, he's an absolute disaster."

60 The More, the Merrier

BY LYNN SCHNURNBERGER



If your idea of a child's birthday party is twelve screaming first-graders with party hats, cake, and endless games of Pin the Tail on the Donkey, take heart. Here are special programs and activities throughout the city that are open to groups of youngsters. From a Yankee game courtesy of Con Ed to a behind-the-scenes tour of Lincoln Center to a visit to Nabisco's animal-cracker factory, children will enjoy these outings—and you might, too.

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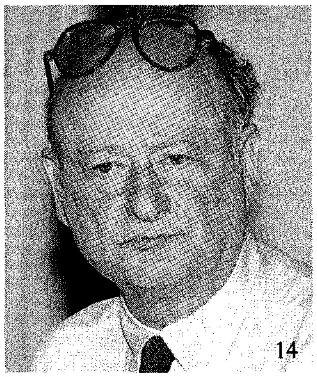

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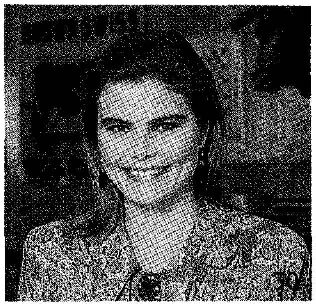

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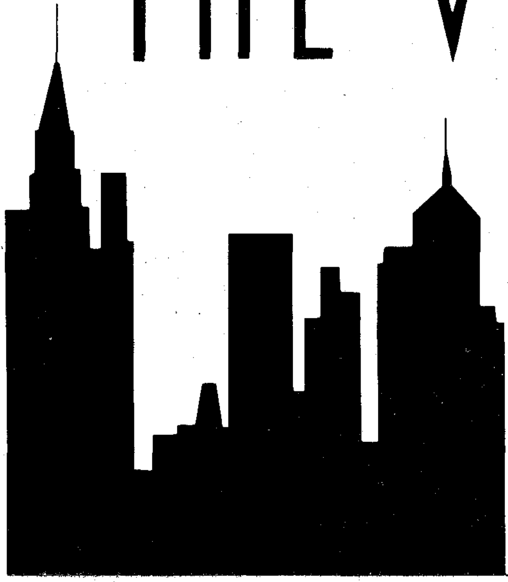

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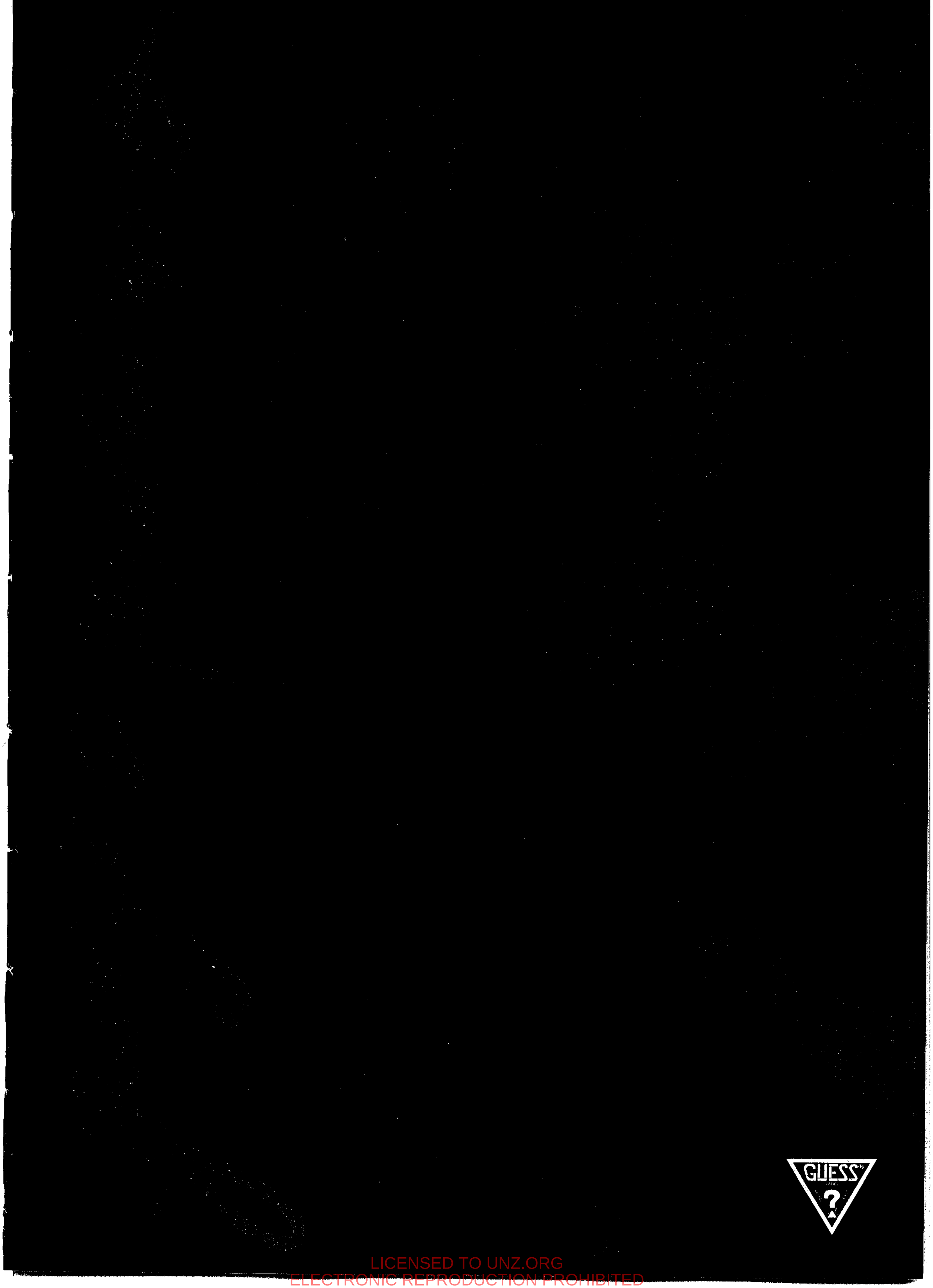

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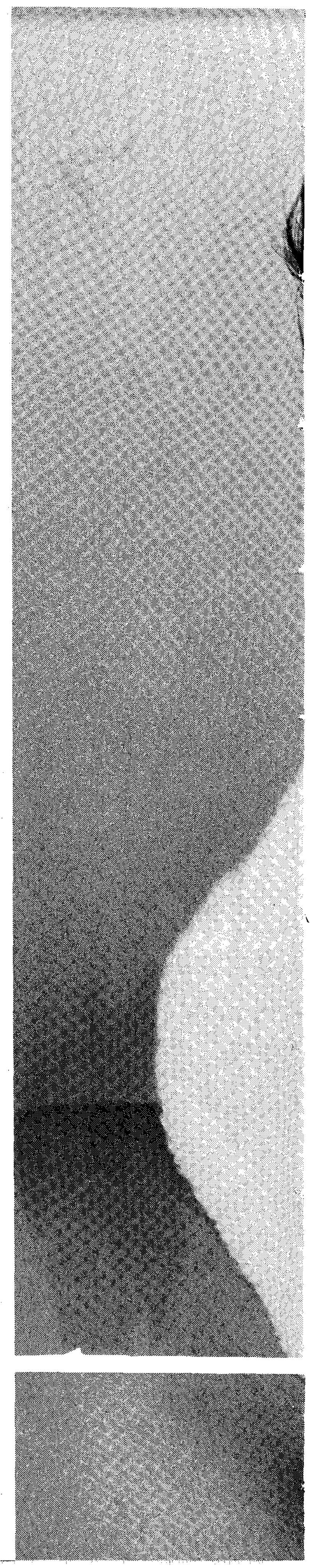

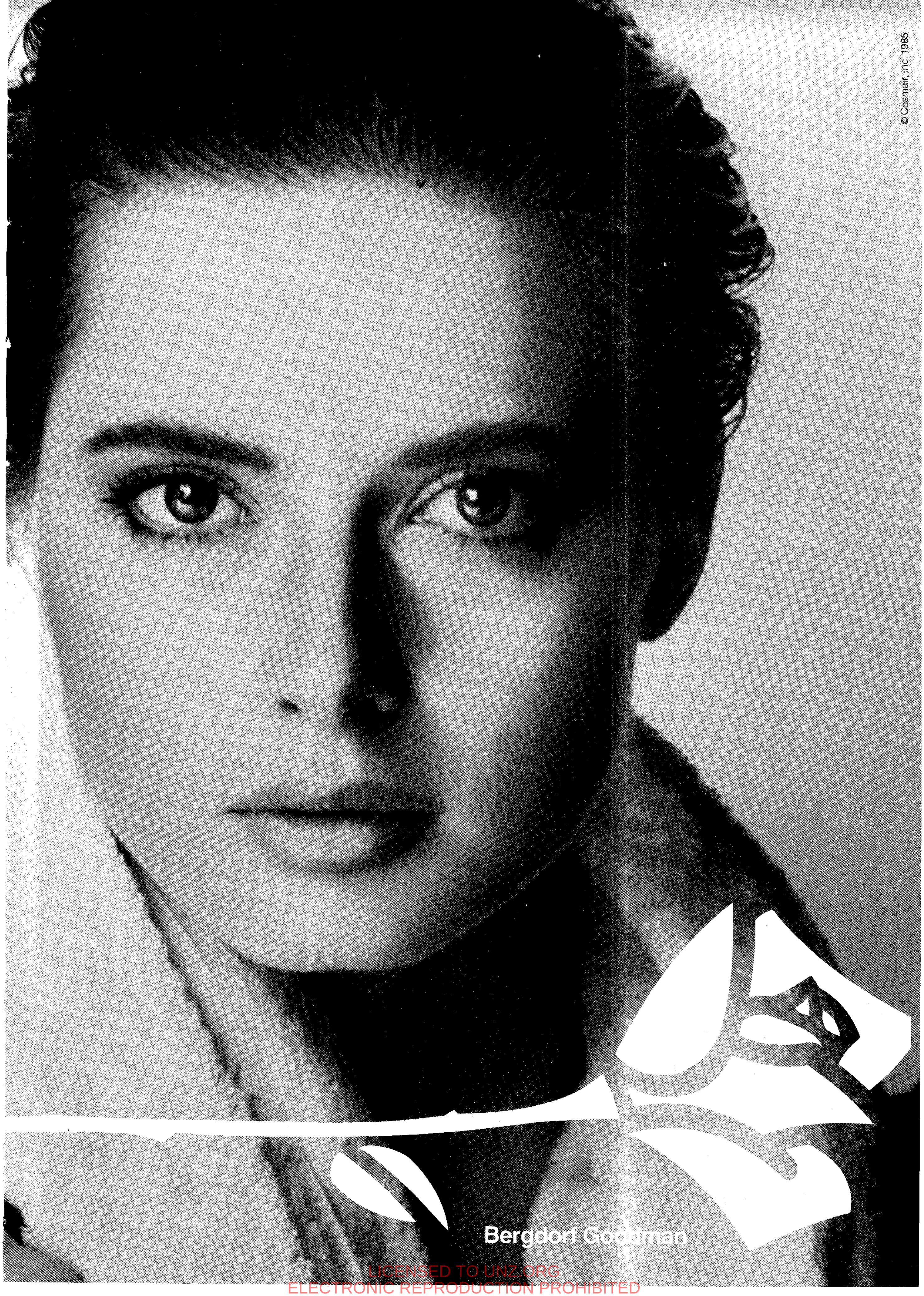
Bergdorf Goodman

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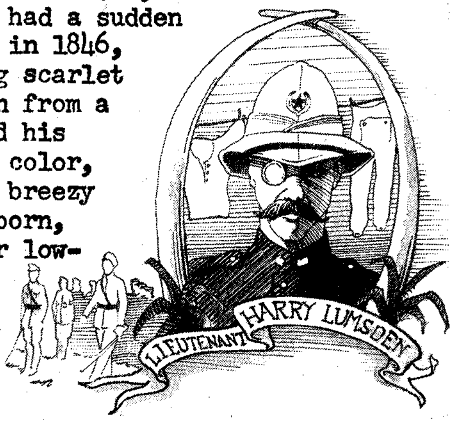

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LETTERS

Achievement Tests

KATHARINE DAVIS FISHMAN'S "THE MIDdle-Class Parents' Guide to the Public Schools" [January 13] begins by falsely assuming that achievement is primarily determined by in-school factors. In truth, socioeconomic status and other out-of-school factors are better indicators of academic achievement. That New York City has 394 schools "in the bottom 10 percent of the state's schools" tells us more about the social makeup of the city's public schools than about their quality. New York physicians who treat large numbers of AIDS patients probably rank among the bottom 10 percent in the state in terms of cure rates. Are they "failing in their main responsibility"? Hardly. Schools that "produce" National Merit Scholarship semifinalists may not be doing anything remarkable if their socioeconomic composition is above average, while a school that achieves at the tenth percentile may be doing an excellent job if in terms of socioeconomics it ranks in the lowest percentile.

Louis Goldman
Wichita, Kans.

IT IS TRUE THAT APPROXIMATELY 10 PERcent of District 4's students come from other school districts; it is not true that these students raise the total percentage of our youngsters who read at or above grade level. In April 1984, a study was conducted of the test scores of the children who come from out of our district. This study revealed that 50.3 percent of these students achieved scores at or above grade level and 49.7 percent below. So in fact, they did not affect our reading scores. In addition, contrary to popular belief, 84 percent of the pupils coming into District 4 from other districts are minority-group members.

Carlos M. Medina
Superintendent, District 4
Manhattan

LAST SEPTEMBER, 180 CHILDREN IN A program for the gifted in District 21 were to be transferred from an overcrowded school to an underutilized one. They were already being bused voluntarily from their mostly white neighborhood schools to a minority school. We had the strong support of our local school board, the parents, the principals, and their staffs. We did not, however, have the support of the chancellor of the Board of

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

Education, who would not permit the transfer, because it would adversely affect the racial balance of the overcrowded school. (Never mind that it would have had a positive effect on the racial balance of the underutilized school.) In the 1700s, Marie Antoinette said, "Let them eat cake." Today, Katharine Davis Fishman says, "Let them choose a public school." You cannot do that. Your place of residence determines what school your child is permitted to attend.

Marc N. Miller
Brooklyn

Advertising for Love

A FRIEND PRACTICALLY FORCED ME TO read the personal ads in your February 25, 1985, issue, and I wrote four letters. I received three replies, but one would change my life, as well as your advertiser's. We seemed to be perfect for each other, and after our first meeting, on May 21, we continued to build our friendship, and a most wonderful relationship developed. We were married on December 5. Our lives are so drastically changed that I had to take this opportunity to thank you for your "Strictly Personals" section.

A. Michaels
Somers, N.Y.

IN YOUR MARCH 19, 1984, ARTICLE ON personal ads ["Strictly Personals," by Patricia Morrisroe], we appeared in a full-page picture as the couple who met and became engaged through the ads. In June 1984, you sent us a congratulatory telegram at our wedding. Now we're writing to inform you that we had a beautiful baby girl named Elizabeth Rose on November 29. We plan on telling her all about the exciting way we met.

Les and Gail Degen
Queens

Company Man

I'M THE MAN WHO BOUGHT THE COMPANY, but it wasn't Norelco ["On Madison Avenue: Grey Eminence," by Bernice Kanner, February 3]. As just about any TV viewer can tell Bernice, I'm the president of Remington, whose products are proudly made in the U.S.A., not the Netherlands. It's Remington that shaves as close as a blade, or your money back!

Victor K. Kiam
President, Remington Products, Inc.
Bridgeport, Conn.

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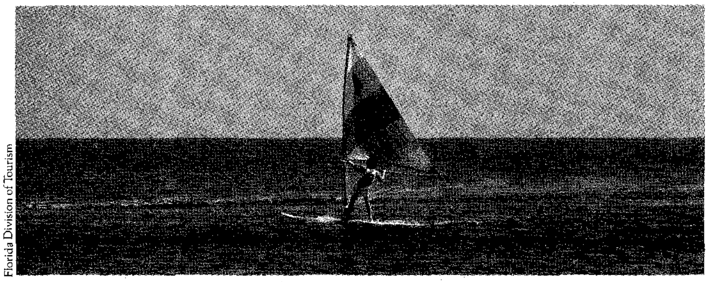
I THOROUGHLY ENJOYED "FAST COMPANY" [by Dinitia Smith, January 13], but there was one important error. Bicycle messengers are not independent contrac-



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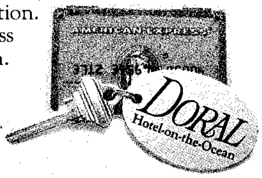

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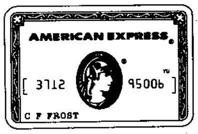

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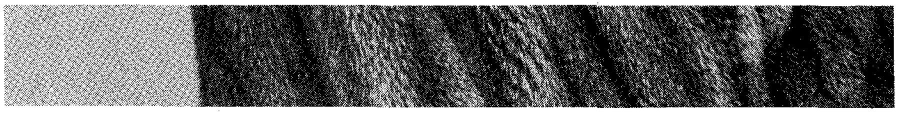


tors. Even if they own their own bikes and "uniforms" or occasionally make their own contracts with companies that require delivery services, all the conditions of employment mentioned in the article clearly define them as employees—and therefore eligible for workers' compensation, disability benefits, Social Security, and the other protections provided by state and federal labor law.

Seymour Posner
Workers' Compensation Board
Brooklyn

Far From the Raving Crowd

IT WAS GREAT TO SEE THAT DAVID DENBY dared to not follow the rave parade for *The Color Purple,* offering instead a very thoughtful and insightful critique of the film ["Movies: Purple People-Eater," January 13]. For taking such a bold and decisive leap away from the makin' Whoopi crowd, Denby deserves—what else—a purple heart. Keep up the good work; we need it in these terrible days of political and cultural retrenchment. This black reader applauds *New York* Magazine.

Herb Boyd
Manhattan

A Professional Opinion

THANK YOU, JANICE HOPKINS TANNE, FOR your intelligent and well-researched "Losing It" [January 6]. You did a laudable job of helping to expose some of the myths of diet and weight-loss fads while presenting healthful alternatives to the reader. As a professional nutritionist, I am delighted that *New York* did not jump on the diet-fad bandwagon.

Elaine Kris Ludman, Ph.D.
Queens

Scents and Sensibility

CONTRARY TO WHAT LAWRENCE WALLberg believes ["Letters," December 9], sensory advertisements are nothing new (and they're not a "current penchant" indulged in only by *New York* by any means). There have probably been more sales of, say, Chanel No. 19 through scent strips than through any sexy or nostalgic photographs. The world of advertising is moving forward, and *New York* is moving with it.

Lea Anne Riley
Blair, Okla.

Keep an Eye on 'The Bottom Line'

FOR ALL THE BAD THINGS SAID ABOUT Dan Dorfman, he certainly gives investors some interesting ideas. A person who bought Alfin Fragrances at 18½ would have nearly tripled his money if he was smart enough to invest on hunches ["The Bottom Line: Dr. Barnard's New Elixir of Youth," November 18]. Hooray, Danny—praise when praise is due!

Len Fried
Vice-president, Dean Witter Reynolds
Manhattan

NEW YORK INTELLIGENCER

BY JEANIE KASINDORF

RETHINKING THE WHITNEY . . . *SPY* STORY . . . CONRAN'S COUNTRY . . . THE JENNINGS JET SET

THE WHITNEY TURNS IN ITS GRAVES

The Whitney Museum's board of directors has asked architect Michael Graves to down-scale his proposed expansion on Madison Avenue at 74th Street. Graves and members of the museum's building committee have been meeting privately to come up with a design more palatable to the community groups that have criticized the present plan. They hope to release the new version within three months.

A source familiar with the discussions says the new design will be similar to the original, but smaller. "You won't see a different building," the source says. "They are not going to make concessions to people who don't like Graves's style. But they are going to make concessions on how the building affects the neighborhood. These people were genuinely stung by the criticism. They were being treated like real-estate developers instead of people trying to provide for the needs of a museum."

A *PRIVATE EYE* ON NEW YORK

A New York version of that British satirical journal *Private Eye* is being developed by *Life* writer E. Graydon Carter and *Time* architecture critic Kurt Andersen. The monthly has been named *Spy,* after the magazine that "C.K. Dexter Haven" and "Mike Connor," the Cary Grant and Jimmy Stewart characters, worked for in *The Philadelphia Story.*

Andersen, who worked on *The Harvard Lampoon* and later on *Not the New York Post* and *Off the Wall Street Journal,* will co-edit *Spy* with Carter. The publisher will be Tom Phillips, an investment banker who is attempting to raise $1.25 million to bankroll the magazine. Jann Wenner has been acting as an informal adviser since last November, when Carter published that flattering profile of Wenner in *Gentlemen's Quarterly.*

Carter and Andersen, who are aiming for a circulation of 50,000, hope to have their first issue out in October.

A CONRAN'S FOR YUPPIE-LAND

Conran's is coming to the Upper West Side. The new store is expected to open next spring at Broadway and 81st Street, a block up from Zabar's, in the old RKO Vaudeville theater, where *The Jackie Gleason Show* was produced.

Conran's president, Pauline Dora, says that the proximity to Zabar's was one of the reasons the location was picked. Conran's hopes locals who buy their smoked salmon at the gourmet landmark will cross Broadway to buy some postmodernist pink stoneware to put it on.

MAKING BOOK ON THE BINGHAM FEUD

While Barry Bingham Sr.'s family continues its highly publicized fight over the sale of its Kentucky media empire, writers and publishers are racing to get the bickering brood's tangled story into a book.

Daughter Sallie Bingham, who sparked the crisis by announcing that she wanted to sell her share of the family empire, says she received a call two weeks ago from Victoria Wilson, an editor at Alfred A. Knopf, asking her to write her version of the saga. Bingham is putting a proposal and "a few chapters" in the mail this week.

Alex Jones, the New York *Times* reporter who last month wrote that long, fascinating account of the family feud, is negotiating with publishers about the book he says he plans to do in collaboration with his wife, *Time* writer Susan Tifft.

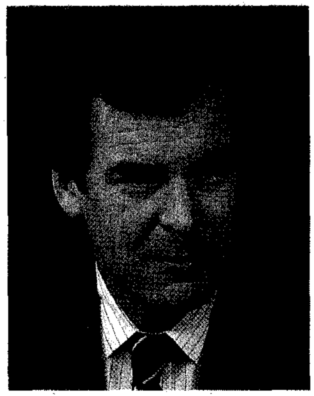
And Marie Brenner, a friend of daughter-in-law Joan Bingham's, is writing a profile of the family for *Vanity Fair,* in addition to talking to book publishers.

But *People* correspondent

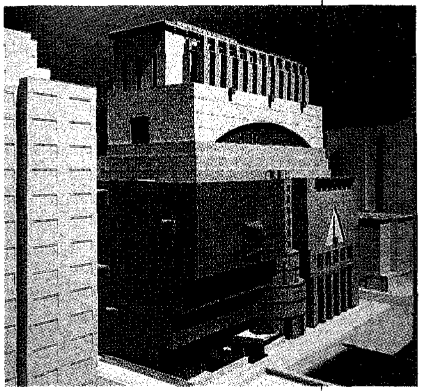
PETER JENNINGS'S HIGH-FLYING WAYS

Cap Cities' dedication to the bottom line ("Media," page 27) has evidently had little effect on ABC's Peter Jennings and his *World News Tonight* crew. Jennings and his team chartered a Learjet to take them from Washington to Houston to cover the memorial service held for the astronauts of the space-shuttle *Challenger,* and returned home on the jet the same day. Dan Rather and Tom Brokaw flew home from their assignments on People Express.

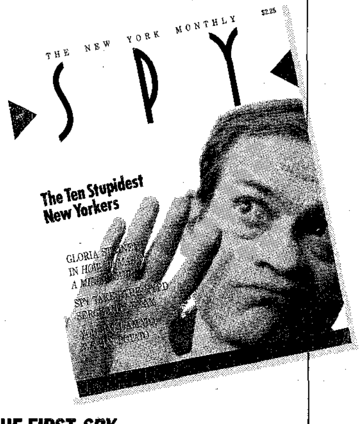
Jennings insisted that using the Learjet was the only way he could get from Washington to Houston in time to cover the service. "Once we were there," Jennings said, "it was cheaper to keep the plane in Houston than it was to have all our people take another plane home." Then, apparently to assure *New York* that he is able to rough it with the best of them, Jennings added, "I just took People to Atlanta and had a lovely flight."



JENNINGS



THE ORIGINAL GRAVES WHITNEY



THE FIRST *SPY*

Photographs: top, Harry J. Siskind/Outline; center, Dan Cornish/ESTO.

BINGHAMS ON THE RECORD . . . THAT *ESQUIRE* GIRL . . . BEATTY AND HOFFMAN AT THE BAR

SALLIE BINGHAM

***FARRAGUT*, BY SAINT-GAUDENS**

NOVAK

and former *Life* reporter David Chandler will probably beat them all into the bookstores. Chandler got an advance from Macmillan and began writing his book, titled *A Southern Gothic*, last fall, months before the Bingham war got hot. "This is the *one* time I just happened to be in the right place at the right time," Chandler says.

—LISA DE MORAES

KIM AND DEBBIE PEDDLE THEIR TALES

Add Kim Novak and Debbie Reynolds to the list of celebrities who are writing their memoirs.

Macmillan and Warner Books have bought Kim Novak's autobiography, tentatively titled *Through My Eyes*. One publishing source says the book, in which Novak is promising to fill in all the details of her relationships with Harry Cohn, Frank Sinatra, Sammy Davis Jr., and Prince Ali Khan, sold for about $400,000.

That same source estimates that William Morrow paid just over half that amount for Debbie Reynolds's memoirs. In meetings with publishers held before the sale, Reynolds offered to reveal the real woman behind the "Tammy" image and to tell her version of the Liz-Eddie-Debbie affair.

NAMING *ESQUIRE'S* MAGAZINE MATE

The word around *Esquire* is that editor-in-chief Phillip Moffitt and editorial director Betsy Carter are talking about naming their new magazine *New York Woman*, sparking speculation among industry insiders that Moffitt may use the magazine as the prototype for a series of local women's magazines.

Carter and Moffitt, who refuse to discuss anything about their project, offered a top editorship to *Daily News* assistant managing editor Anthea Disney, a Jim Hoge protégée, who turned it down. They are now talking to Carolyn White, who left her job as assistant managing editor of *Rolling Stone* a month ago.

THE ADMAN COMETH TO *THE NEW YORKER*

The New Yorker has scheduled a special advertising section—a group of articles written by outsiders to complement ads—for its April 28 issue. Described as "a literary excursion through the British Isles," the sixteen-page section, which was written and produced by a British travel board, will be only the second special advertising section to appear in the magazine.

Former *New Yorker* publisher George Green, who went to Hearst before the magazine was bought by Si Newhouse, ran a special advertising section on Hawaii in 1982. But editor William Shawn didn't like it, and no more such sections have appeared in *The New Yorker*. Says Green, "Mr. Shawn felt that the decision to run any copy—even that clearly marked as an advertisement—was the prerogative of the editor."

Shawn was not willing to say what he thinks this time.

THE MET'S GROWING SCULPTURE CACHE

Will the city lose another public sculpture to the Metropolitan Museum of Art? The Fine Arts Federation and the Municipal Art Society are *complaining* to the City Art Commission because the Met's American-art curator, Lewis Sharp, says he wants to keep the Admiral Farragut statue that the Met borrowed from Madison Square park for its recent Augustus Saint-Gaudens show.

Fine Arts Federation vice-president Margot Gayle says that when the Met borrowed a public sculpture for a 1908 show—a George Washington bronze that stood in City Hall—it kept it until 1970, when Gayle and others demanded its return. "Public sculptures are made to decorate parks," Gayle says. "People shouldn't have to pay to see them."

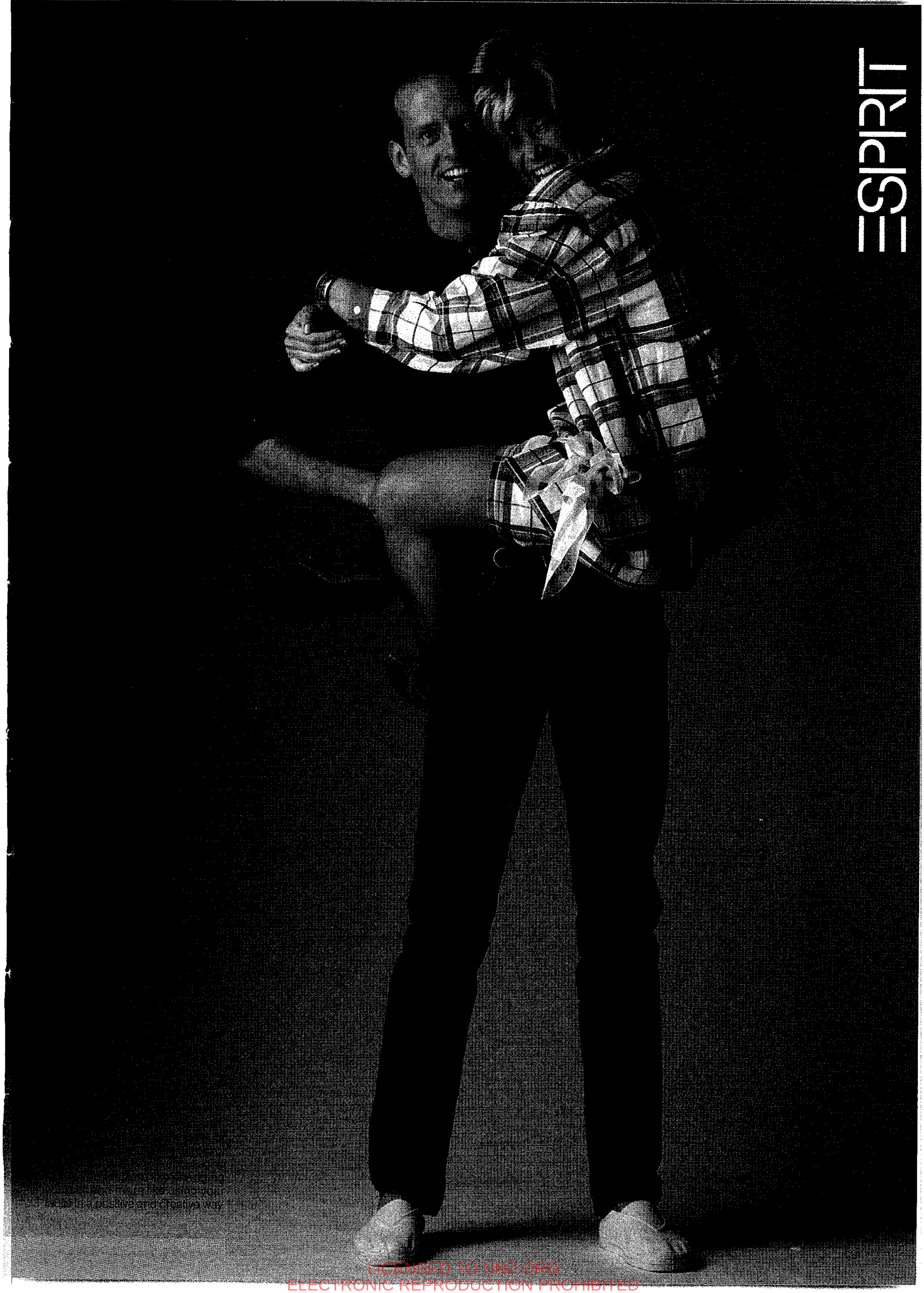
But Sharp insists he is acting in the public interest, and says that if the Met keeps the statue, a replica should be placed in the park. "If we don't preserve public statues, 25 years from now no one will be able to see them because they will be in such a deteriorated state."

HANGING OUT WITH WARREN AND DUSTIN

Warren Beatty and Dustin Hoffman are using the uptown Amsterdam's for a scene in their new movie, *Ishtar*. The two stars will play—what else?—characters in a New York singles bar trying to pick up girls. Beatty is producing the film, which is being directed by Elaine May.

Amsterdam's co-owner, former actor Peter Du Pré, remembered a few lessons from his ten years in show business when he was approached by a Columbia Pictures location scout. He got the studio to agree to call the restaurant Amsterdam's in the film and pay him what he calls "a handsome fee" for a day's use of the restaurant. On top of that, he persuaded Beatty and Elaine May to let him play the bartender and to allow the 25 of his employees (out of 30) who hold Screen Actors Guild cards to work as extras in the scene.

Photographs: top, John Nation; center, Edmund Gillon; bottom, Phototeque.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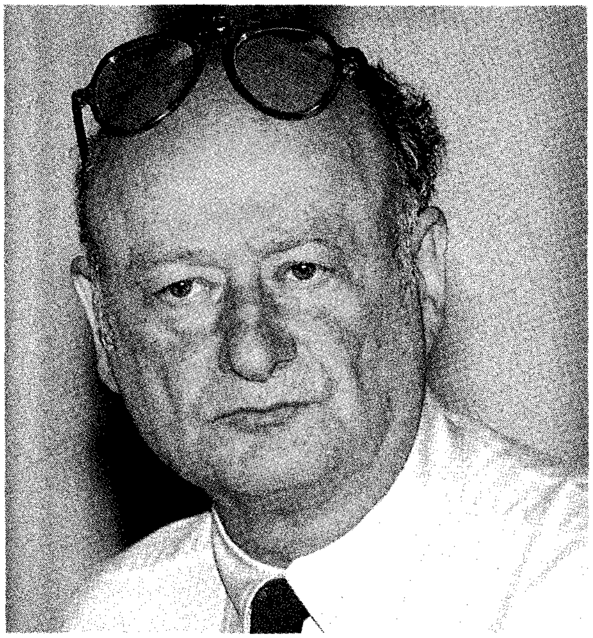
The City Politic/Michael Kramer

STATE OF SIEGE

Koch Feels the Heat



"A schmuck in the court of public opinion"?

AS RETREATS GO, IT DIDN'T QUITE RIVAL Jimmy Carter's famous march to the mountain in 1979, a collective shrink session that resulted in the president's blaming the people for the malaise he created. But the all-day Gracie Mansion gathering of Mayor Ed Koch's innermost inner circle on Saturday, February 1, bore all the markings of a crisis convocation. Publicly, Koch has characterized the growing municipal-corruption scandal as "the most disturbing, distressing situation I've faced in the eight years I've been mayor. There were times we were staring bankruptcy in the face, but I was never as depressed as I am about this situation." And away from the cameras, Koch has complained that he is surrounded by crooks.

The purpose of the Gracie Mansion meeting was to quiz the kitchen cabinet about the accuracy of this observation. Among those attending were former deputy mayors Nat Leventhal and Bobby Wagner; current deputy mayors Stan Brezenoff and Alair Townsend; former corporation counsel Alan Schwartz; Schwartz's successor, Fritz Schwarz; media adviser David Garth; former parks commissioner Gordon Davis; and all-purpose aide and confidant Dan Wolf. The group's consensus was that the scandal will not prove as pervasive as some believe (an assessment that has caused Koch, who admitted to a sleepless night before hearing from his associates, to resume "sleeping like a baby"—which could, of course, mean that he's waking up every hour to cry).

Koch has been hard-pressed to stay ahead of the almost daily disclosures and accusations, primarily because the investigatory impetus—mostly from the office of U.S. Attorney Rudolph Giuliani—is outside his control. In his own words, Koch has been struggling "to take advantage of an adverse situation." Thus, the political danger to Koch, those present at the mansion agreed, is that the court of public opinion will judge the mayor guilty of "schmuckism," to use the word of one of the participants.

Meanwhile, more than one of Koch's aides echo the view of housing commissioner Tony Gleidman, who says, "The government has kind of ground to a halt while we wait to see what hits the fan." "I'm not going to let the government become paralyzed," says Koch, who nevertheless acknowledges that "every city employee, instead of doing their job . . . is looking over his shoulder to see if a reporter or the U.S. Attorney is there."

When he first ran for mayor, in 1977, Ed Koch's slogan was "After eight years of charisma and four years of the clubhouse, why not competence?" In the aftermath of Koch's "shock" at a "situation" that has blindsided him, Channel 2's Tony Guida asked how ignorance could be deemed competence. "A fair question," said the mayor, "but the real question is 'What did I do when I found out?' What I like to think I'm doing is seeking to cooperate with all the law-enforcement officers to root out the corruption."

The point, though, says Councilwoman Ruth Messinger, a Koch foe who would have been the last person invited to the Gracie confab, is that "the mayor has to be accountable." In other words, as Messinger says, Koch may be judged a schmuck because he is "more to be condemned for what he didn't do. How come he has not previously instituted better control over contracts and review of the commissioners he's appointed? He must be asked, 'How did people find a way to create scandals under your nose?' "

Part of the answer lies in Koch's management style. Throughout his tenure, Koch has maintained a certain distance between himself and middle managers. For the most part, commissioners have been free to choose their assistants. After promising to "review" this policy because "my system clearly hasn't worked," Koch last week decided there was no reason to alter his philosophy of delegation after all—although he now says he will require a memo telling him why assistant commissioners were hired, but only *after* they have been appointed.

The mayor, like most people, is a creature of habit, and the Koch pattern was summed up by Joyce Purnick of the New York *Times:* "First come mayoral anger and criticism, often accompanied by a lashing out at critics . . . and often blaming others for what went wrong. Then, in the face of changing public opinion, he embraces the very same criticism, an approach that serves effectively to defuse it." In his latest flip-flop, Koch now supports immunity for those who confess their bribery of public officials. And no one should be surprised if, before long, Koch flip-flops again and adopts a more hands-on attitude toward the selection of departmental deputies.

Another, more disturbing answer to Messinger's question involves the history of corruption during the Koch years. By insisting that he will "not tolerate" corruption, Koch has convinced the public that his government is honest. In fact, though, the Koch administration is no stranger to scandal. The most notorious case concerned Alex Liberman, the city lease-negotiation director convicted of collecting $1.5 million in bribes, the biggest such case ever prosecuted in American history.

Among other top officials forced from office: Anthony Alvarado, the schools chancellor who quit after disclosures that he had accepted large personal loans from subordinates; Health and Hospitals president John McLaughlin, who quit while being investigated on charges that he stole $300,000 from one of his law clients; Bellevue hospital executive Donald Grimm, who was fired for embezzling funds. There was also Theodore Maritas, who raised $100,000 for Koch as the co-chairman of Koch's labor campaign committee. Indicted for racketeering, Maritas disappeared; authorities believe he was murdered so he wouldn't talk. And then there was Enrico Mazzeo, who made a

Photograph by Stephen Ferry/Gamma-Liaison.

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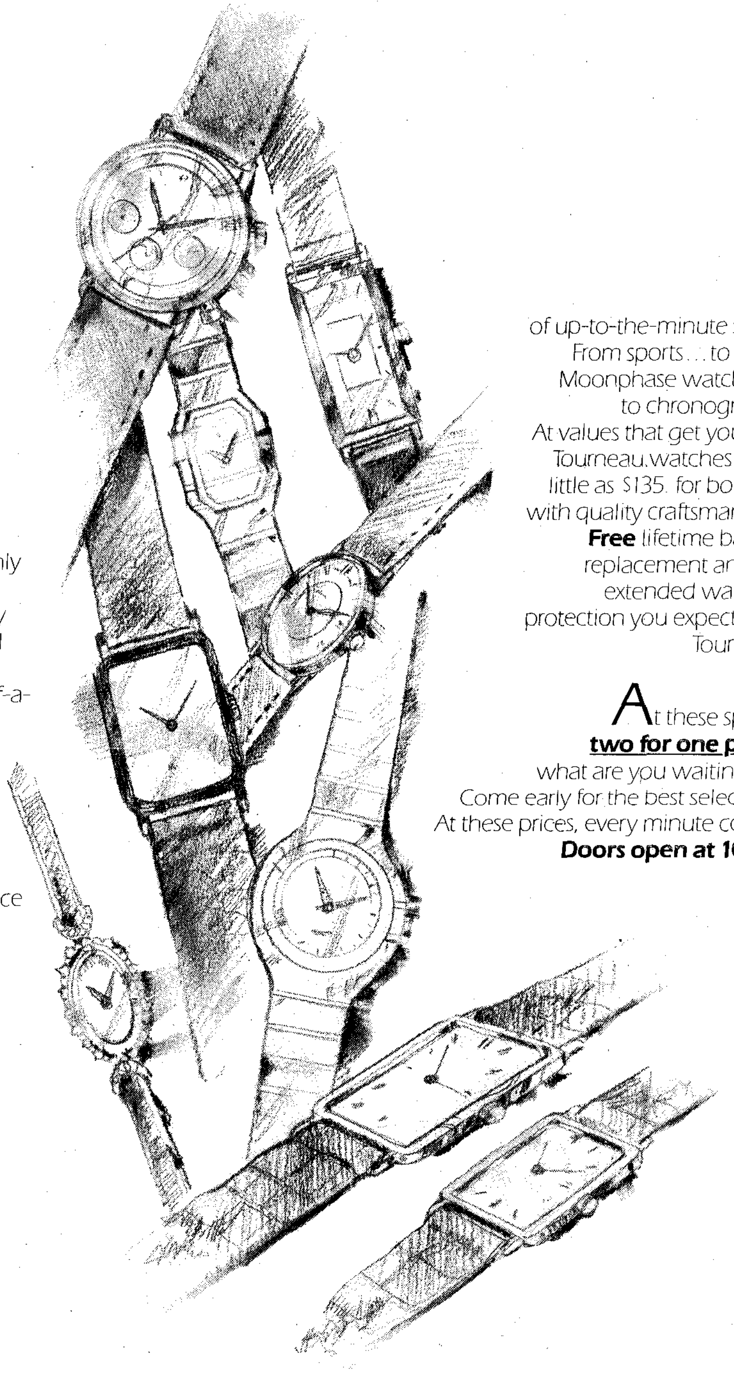

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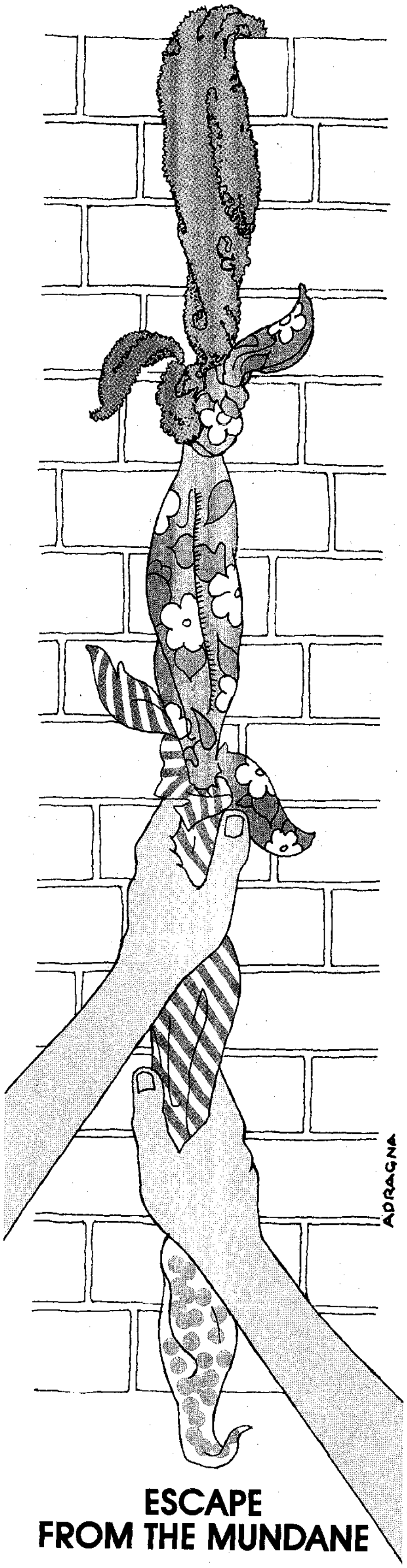

ESCAPE FROM THE MUNDANE

Fashions for bed and bath.

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fortune while running the real-estate division of the city's Marine and Aviation department. Mazzeo, the target of an investigation of ferry-terminal concessions, was found dead in a trunk in Brooklyn.

As bad as these and other similar cases have been, more distressing is the pervasiveness of low-level corruption during the past eight years—a sorry tale chronicled in depth by Nicholas Pileggi in the November 11, 1985, issue of *New York*. "While municipal corruption is nothing new in New York," wrote Pileggi, "it has rarely been as widespread and accepted as it is today. Local prosecutors say that thousands of the city's rank-and-file workers . . . have come to accept payoffs as daily fringe benefits of their jobs. . . . More than half the city's sewer inspectors, almost half of the electrical inspectors, and a quarter of the housing superintendents [have been] arrested for graft."

"I was amazed at how easy the cases have been to make," Rudy Giuliani told Pileggi. "In one sting operation against sewer inspectors, we found that nobody turned us down. At least during Abscam, three or four people turned the money down. . . . The businessmen we caught paying bribes said that this was the way of doing business in New York. They said it was just accepted that city employees took money."

If the *fact* of this corruption were not enough to convince Ed Koch that something had gone terribly wrong, the conclusion of federal judge Thomas Griesa should have propelled the mayor into action. "If the city administration decides that there will be no corruption in its departments, they can get rid of it," said Griesa. "If they tolerate it, there will be corruption. It is up to the city."

Griesa was talking about tone, and as Pileggi wrote, "The city's message on corruption [has] sometimes [seemed] blurry. Part of the problem is the bureaucracy itself, with its often impenetrable and contradictory regulations. . . . Mayor Koch jumped in overnight to help Paul Prudhomme open his Cajun restaurant on Columbus Avenue after Health Department inspectors had denied it a permit. Other restaurateurs who'd waited days to get permits had a right to feel cynical."

And New Yorkers have a right to be cynical as they listen to Koch repeat ad nauseam that he will "not tolerate" corruption. Until, as a first step, Koch assumes *direct* rather than derivative responsibility for the government he is supposed to control, and does so substantively instead of rhetorically, he will never achieve his goal: He will never become Mayor for Life.

Strange Bedfellows

ONE OF THE MORE INTRIGUING FACETS OF the current scandal is the relationship of Donald Manes to Geoffrey Lindenauer. Last week, the *Times* reported that it was Manes's wife who first met Lindenauer. According to the New York *Post*, Marlene Manes claimed on a résumé to have received "extensive training" at one of Lindenauer's psychotherapy institutes.

Lindenauer was described in the *Times* as a disciple of Jacob List, who trained Lindenauer in psychotherapy. (It was after List's death in 1967 that Lindenauer founded his own psychotherapy institute, charging up to $40 a half-hour for sessions of private counseling by Lindenauer, sex education, and psychodrama.) List, who was convicted of illegally using the title "doctor," was described by the *Times* as a "charismatic promoter who proclaimed that 'success is a state of mind.' "

A more thorough insight into List's activities at the time Lindenauer is reported to have worked with him was provided in testimony to New York State's Joint Legislative Committee on Matrimonial and Family Laws in 1964 by Jeremiah McKenna, then an assistant district attorney under Frank Hogan, and now counsel to the State Senate's committee on crime.

McKenna had investigated the List psychotherapy group and testified that couples went to List for help with their marital problems. Invariably, McKenna told the committee, "the diagnosis made of their marital problem was that the husband was a latent homosexual. . . . She, in turn, was sexually inhibited and unable to fully satisfy the husband. The recommended therapy for the wife was passionate kissing and petting between her therapist-counselor and herself. . . . Also recommended were sexual relations outside the marriage. . . . Of course, the partners in it all were the other therapists in the group as well as her own therapist or the [other] clients."

A List employee who became disenchanted with his work "informed us that [the same advice] . . . was given, without exception, to all young couples having marital problems, no matter what the nature of the particular problem. . . . In some instances the realization [of] quackery . . . masquerading under the guise of psychotherapy . . . was tragically late, because the adulterous relationships had led to the unreconcilable breakup of the marriage and eventually divorce. In these instances the group could provide an attorney to handle the entire matter. In fact he was just down the hall."

Sometimes, testified McKenna, women "were unable to pay the therapists' fee . . . and were told to charge for their favors. As one girl said, she was told in this way she could get both love and money. Wealthy married men in attendance at the group were booked for these . . . women for the financial assistance they could render them." ■

The Bottom Line/Dan Dorfman

IT'S WORSE THAN YOU THINK

Banking's Big Crisis

IN THE MIDST OF GROWING CONCERN over Mexico's inability to pay its debt, a new study done for this column shows that the American banking system is worse off than any of us thought. Mexico is in hock for $97 billion, of which $25.2-billion is owed to U.S. banks.

The study also shows a growing number of banks running in the red and a substantial jump in the number of banks that could fail within a year if they continue to lose money at their current rate.

Factoring in the Mexican loans, some of the biggest banks—including Citicorp, BankAmerica, Chase Manhattan, First National Bank of Chicago, Manufacturers Hanover, and Mellon Bank—may be in the deepest trouble, according to the study. No one is saying that any of these banks are about to go under, but there's a danger in the enormous and growing amount of bank equity (net worth) at risk because of problem (or non-performing) loans. In many cases, these loans—coupled with the Mexican loans—far exceed the loan reserves that have been set aside by the banks for bad debts.

The study focuses on $18.7 billion in loans that Mexico owes to 21 of the largest U.S. banks. The bank loans to Mexico are not carried on the banks' books as bad loans, but they were included in the study because of Mexico's growing financial crisis. Sharply falling oil prices are battering the country's economy, which derives about 75 percent of its export income from petroleum. Mexico is now projecting oil-price cutbacks of as much as $6 a barrel, a drop that could cost it almost $3 billion annually. Mexico has already told creditors it will have to borrow another $9 billion this year just to keep its economy afloat.

Last week, a group of international bankers talked of a joint effort to come to Mexico's rescue. But they expressed doubts that anything could be done soon.

The study, covering the 14,414 federally insured U.S. banks, was conducted by Veribanc, Inc., a five-year-old financial-research firm in Wakefield, Massachusetts. Veribanc has shown an uncanny knack for spotting potential bank failures (or bankruptcies). The firm's computerized analysis is based on data the banks provided to the Federal Reserve covering their finances through September 30 and their Mexican loans outstanding at the end of last year's first half. The Mexican loan balances don't usually change much from quarter to quarter; if anything, they increase as the interest accrues.

The Veribanc study gives a vivid and frightening insight into the plight of the banking system. It shows many banks with huge amounts of equity at risk. The more equity that's at risk because of bad loans, the weaker the bank gets financially. Bankruptcy (or failure) occurs when all the bank equity is used up.

Warren Heller, Veribanc's research chief, tells me that "the financial situation at many of the country's top banks has never looked worse in the five years we've been tracking bank data."

On a national level—all banks considered—the numbers don't look too bad. For example, as of September 30, 11,674 banks—81 percent of those covered in the Veribanc study—had less than 25 percent of their equity at risk because of problem loans in excess of loan-loss reserves. Excluded here are loans to Mexico (which few of the smaller banks are carrying).

A look at many of the nation's biggest banks unveils a far worse financial picture (chart). For example, BankAmerica's acknowledged problem loans, plus its $2.7 billion in Mexican loans as of June 30, add up to more than the bank's total equity—118 percent, according to the Veribanc study. If Mexico defaulted on its debt and BankAmerica was forced to write off the Mexican loans and the excess problem loans, technically the bank would be bankrupt.

Manufacturers Hanover is the second-worst bank in this respect; its excess problem loans and Mexican loans ($1.6-billion) account for nearly 108 percent of the bank's equity. Here again, a Mexican default and a write-off of the excess problem loans would cause Manufacturers Hanover to be technically insolvent.

Other big banks that show up poorly in the Veribanc study are Chemical Bank (whose excess problem loans and Mexican loans amount to 85 percent of equity), Security Pacific (77.9 percent), Bankers Trust (77.5 percent), Continental Illinois (73 percent), Marine Midland Bank (71.8 percent), and Chase Manhattan (71 percent).

No major country has defaulted on a loan in decades. In practice, if a foreign country can't meet its payments, the bank rolls over the debt—in effect, stretching out the maturity of the loan—but insists that the interest payments continue.

This doesn't always happen, however. For example, since the new government

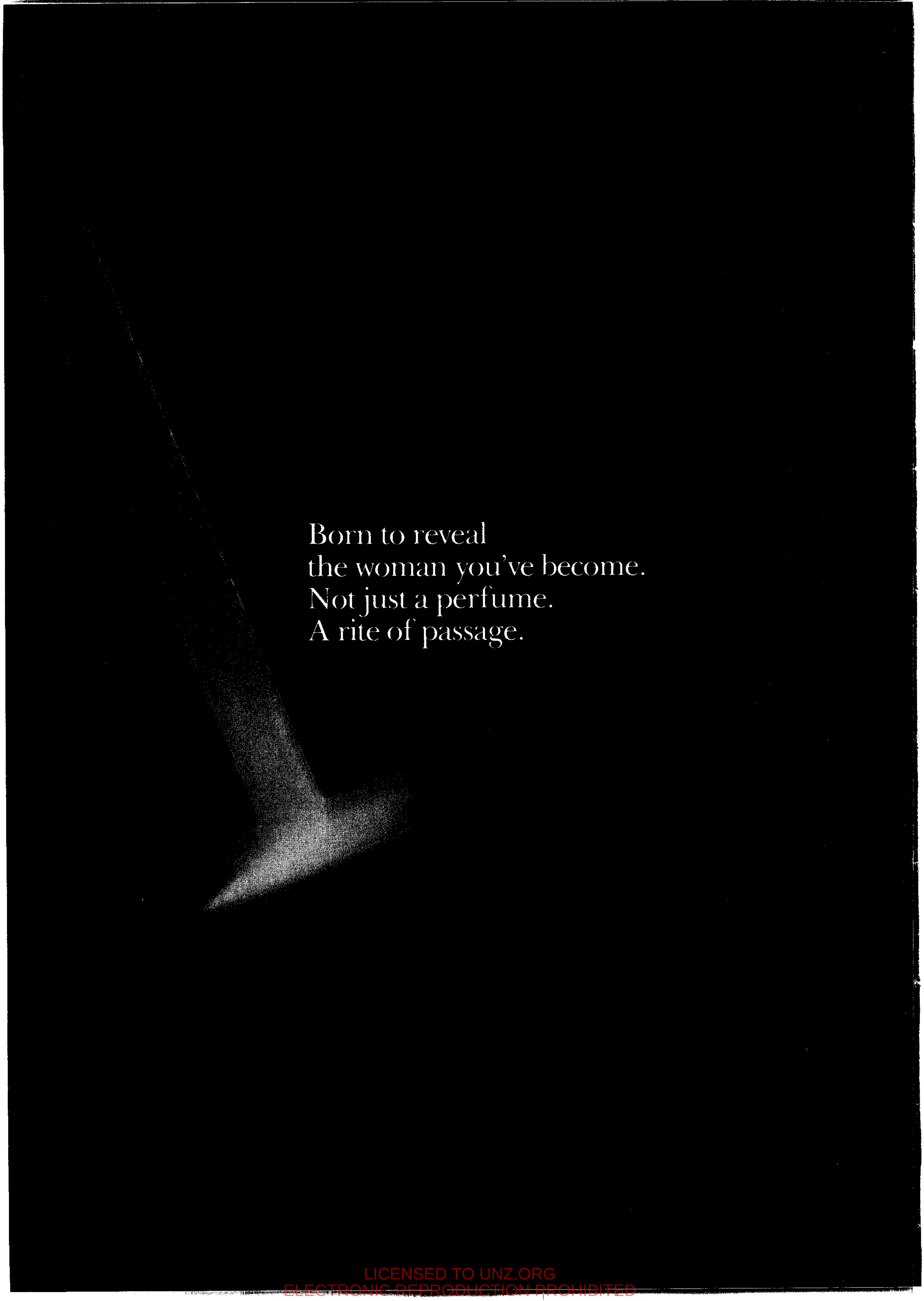
Ciudad Juárez
Monterrey
Torreón
MEXICO
León
Mexico
Pue

THE DRAIN

Bank	Mexican loans* ($millions)	Mexican loans* and excess problem loans** as a percentage of equity
Citicorp	2,847.3	58.6
BankAmerica	2,707.8	118.3
Chase Manhattan	1,725.6	71.0
Manufacturers Hanover	1,609.0	108.7
Chemical Bank	1,462.0	85.0
Bankers Trust	1,278.0	77.5
Morgan Guaranty Trust	1,177.0	40.7
First National Bank of Chicago	883.0	65.8
First Interstate Bank of Calif.	734.0	48.9
Mellon Bank	604.0	54.7
Continental Illinois	580.0	73.0
Wells Fargo Bank	536.0	67.0
Security Pacific	517.6	77.9
Marine Midland Bank	350.0	71.8
Irving Trust	349.9	48.4
RepublicBank Dallas	270.3	38.6
Republic National Bank of N.Y.	264.0	24.1
Bank of N.Y.	245.8	51.4
InterFirst Bank Dallas	208.0	52.8
National Bank of Detroit	185.2	21.4
Pittsburgh National Bank	138.2	20.1
Total	18,672.6	

*As of June 30, 1985 **As of September 30, 1985 SOURCE: Veribanc, Inc., of Wakefield, Mass.

Illustration by Jo Teodorescu.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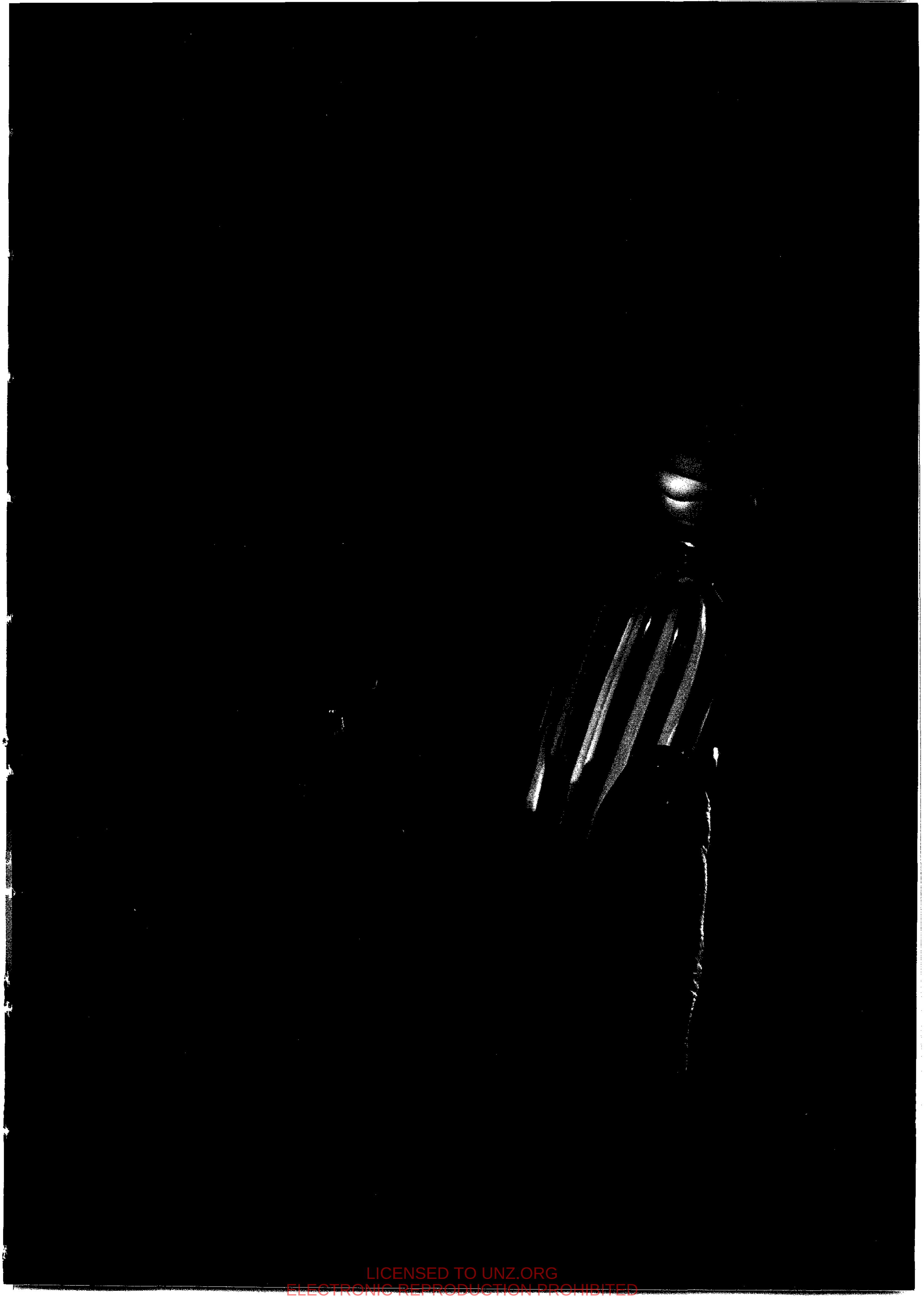

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took over in July, Peru's interest payments have stopped. The country owes $14 billion, $1.9 billion of that to banks in the United States. To date, creditors and the Peruvian government are at an impasse.

The Veribanc study includes several other troubling disclosures (based on a comparison of figures as of September 30, 1985, with those of a year earlier):

☐ The number of banks losing money has jumped to 2,078 from 1,839—a rise of almost 13 percent.

☐ Within a year, 303 banks could fail if they continue to lose money at the current rate. That's a 60 percent rise from a year earlier, when the figure stood at 189.

☐ The number of banks with problem loans in excess of both loan-loss reserves and equity has climbed to 339 from 191; that's up over 77 percent.

Ben Weiner, president of Probe International, a Stamford, Connecticut–based outfit that does international political research for major corporations, argues that the Mexican debt will never be paid and that the servicing of the debt will be abandoned or put off until the twenty-first century.

Weiner points out that, despite falling prices, Mexico has failed to reduce its heavy dependence on oil. He also cites growing economic pressures, sparked by a surging birthrate and high unemployment. The outcome, he adds, is greater political instability.

The banks all along have insisted that loans to major foreign countries are viable, since major countries don't go broke. But Weiner argues that American banks will gradually be forced to write off their loans to Mexico. He expects the government to bail out the banks with some sort of support, such as making good on the loans. "It'll happen as night follows day," he says. "Mexico's on our border; they represent a safety valve to us. We have no other choice.

"The bottom line," predicts Weiner, "will be higher taxes for all of us—for me, for you, and for our children."

Other sources look for the Fed to bail out the banks with stepped-up printing of money, which would lead to higher U.S. inflation.

(In the event of a bank default, each depositor in a federally insured bank is protected up to $100,000 by the Federal Deposit Insurance Corporation. However, the FDIC has only about 1.25 cents in its insurance kitty to back up every dollar of federally insured deposits.)

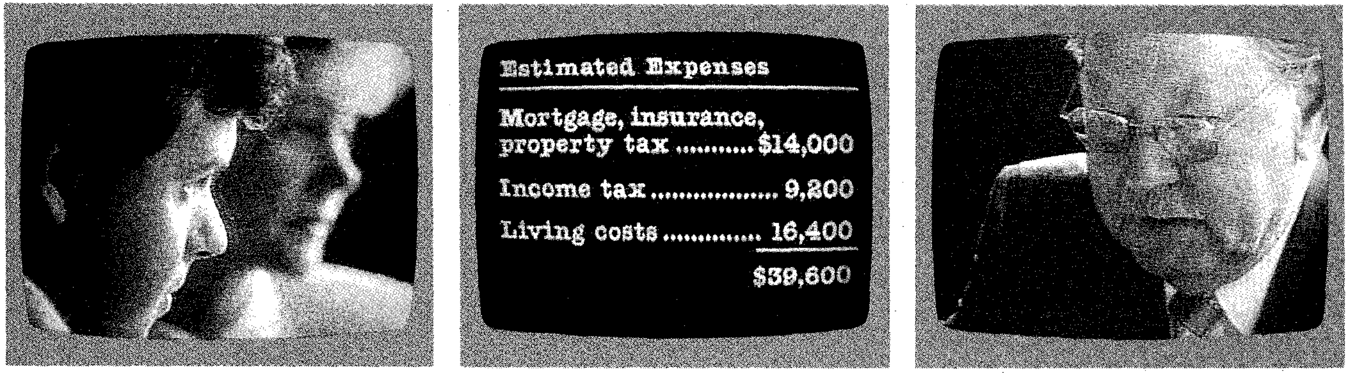
One savvy analyst, Charles Lewis of Shearson Lehman Brothers, describes the foreign loans of U.S. banks as "cancerous." It's a domino effect, he says. "Mexico is not the only country that can't meet its debt; there are others all over the lot. The Fed is not a bottomless well. We're staring in the face of a major financial crisis." ■

On Madison Avenue/Bernice Kanner

SLICES OF LIFE

Selling Reality

IT IS STRANGE, THIS NEW CAMPAIGN—AN amalgam of *Money* magazine and Dewar's profiles, hyperrealistic Anacin commercials, and voyeuristic but empathic American Express ones. John Hancock's "real life, real answers" spots, which have been running for seven weeks, do what most slice-of-life campaigns fail to do—they look real . . . and seem inspired. They may very well make the old "Put Your John Hancock on a John Hancock" song—and the familiar sweeping signature of the 124-year-old company—a mere memory.



Estimated Expenses

Mortgage, insurance, property tax $14,000

Income tax 9,200

Living costs 16,400

$39,600

HIGH ANXIETY: *Like the rest of John Hancock's "real life, real answers" campaign, this earnest-young-couple-buys-house spot has the ring of truth.*

Like the sooty, sweating miners and weather-beaten farmers in the Anacin spots, the characters populating John Hancock's $20-million ad campaign seem so real you'd swear they weren't actors—that their lines bubbled forth from their heads, not from a script. They don't look at the camera; indeed, they look away. They mumble and shrug; their voices overlap; background noises distract.

The print ads have no headlines, the TV spots no announcer's message. This advertising is shocking not just because it breaks new ground for a financial-services campaign but because it breaks new ground for *any* kind of advertising: This is hard-sell advertising served up in the softest, most palatable way.

Take a look. In one artistically lighted commercial, 35-year-old Kevin Driscoll muses nocturnally to his half-asleep wife, Kathleen, who responds with muffled *uhms*. We know their names and their situation because typewritten dossiers identifying them, their assets, their estimated expenses, and answers to their financial worries flash on the screen. "Are you awake? Wanna talk? Did you pay the mortgage? Good. That's good. I was just going to say that I . . . you know . . . Kath . . . there's two kinds of people in the world." "Yeah, men and women," she oozes into her pillow, but this insomniac wrestling with his soul is not sidetracked by levity. "Yeah, that. But there are those that work for themselves and those that work for somebody else and I think that I'm the kind of person who ought to be working for himself."

The slumberous Mrs. Driscoll, largely hidden by the rumpled quilts, replies, "Um, that's fine," with no hint whether she really thinks it *is* fine. "I'm not saying go out and start a business tomorrow. I'm saying, let's plan, you know, plan. . . . I think that's smart. I think we'll be a lot happier. We'll have a goal. Did you tuck Kevin in? Good. That's good." No bounding out of bed and mugging for the camera, no spousal embrace. In fact, no resolution whatever. Just some suggestions flashed on the screen, suggestions for wise investments—John Hancock's mutual funds, variable lifes, and IRAs—that supposedly will help Kevin Driscoll accumulate capital for a new business as well as protect his present investments.

In a different spot, Michael Mark, a 26-year-old bachelor who earns $30,000 and spends around $27,000, is upbraided for his fiscal irresponsibility by his brother, Dave. "So . . . how much you making now. Huh?" the interrogator prods. "You gotta be making at least 25." Michael holds him off, but big brother persists. "Thirty . . . tell me. Yes or no. Are you making 30?"

Mike finally admits that he is. His financial conscience demands to know whether Mike has "any investments, any stuff." The younger sibling points to the car; the elder sneers, "That's not an investment. You got an IRA, life insurance?" Michael sighs, "Not really," and he's in for this rebuke: "You're making 30 and you don't have anything like that? Whadd'ya think? You're eighteen years old or something?" The chastised brother winces, but he never looks at the camera.

Another TV spot focuses on a young, so-far-childless couple, Margaret and Tom Fitzgerald, who are buying their first home. "There's a lot of paperwork here," an inveterate country-style lawyer tells them as he translates what each document means. "First one says that you lose the house if you don't make your payments. You probably don't want to think about that but . . . you do have to sign it. Next says the property is insured for the amount of the note. And you sign that in the lower left corner. This pretty much says that nobody's got a gun to your head . . . that you're entering this agreement freely. Next is the house is free of termites. Last one says the house will be your primary residence and that you won't be relying on rental income to make the payments. I hope you brought your checkbook. This is the fun part. I say that all the time, though most people don't think so." And he chuckles. The house is never shown—just the anxiety of the couple.

The spot for Irving Marcelle, a 37-year-old retiring football player, opens with his dossier flashed on the screen. He now earns $75,000 and spends around $60,000. He needs financial security and a stable transition to retirement—that is, the John Hancock tax-exempt income trust, the variable life policy, and Tucker Anthony Securities. "I've never felt older in my life," he tells an unseen crowd in one of the most emotional speeches ever delivered in a commercial. "Yesterday I was a football player. Today I'm retired. How do I want to be remembered? As a good father, as a good husband. And that's it. That's life. And that's what life is."

After each profile, there is a pause—never a spoken sales message. Though

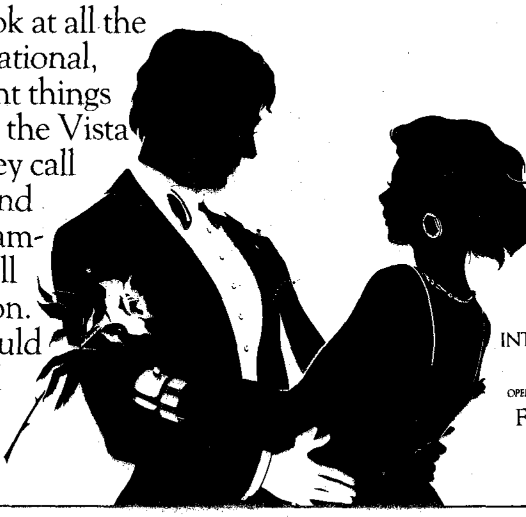
Photographs by James Hamilton.

WE CAN'T GO ON LIKE THIS.

"I never have any *time*. The last time I had breakfast in bed was in the Seventies. The last time I slept late my temperature was 103. My last candlelight dinner was with somebody else. And I never seem to "get away."

That's going to change. This weekend.

Just look at all the foolish, irrational, extravagant things I can do at the Vista Hotel. They call the weekend Posh & Pampered. I call it perfection. And it would be if you'd spend it with me."



VISTA®
INTERNATIONAL HOTEL
AT NEW YORK'S
WORLD TRADE CENTER
OPERATED BY HILTON INTERNATIONAL CO.
For reservations call
(212) 938-1990.

I HAVE A CONFESSION TO MAKE.

"It's my fault. Because the person I've had the least time for has been me.

So, of course, I haven't been able to give you the attention you deserve. How could I, if I didn't care about myself?

No more.

This weekend, supper will be served by candlelight. I'll get up at my usual time and then go right back to sleep. I'll leave the do-not-disturb sign out until I'm good and ready. And, I'm going to take a real, long bubble bath. Yes, me.

Where'd the inspiration come from? The Vista Hotel. That's where I'm going to do all this—and lots more. In fact, my Vista weekend will have every thing. If I can have it with you."

VISTA®
INTERNATIONAL HOTEL
AT NEW YORK'S
WORLD TRADE CENTER
OPERATED BY HILTON INTERNATIONAL CO.
For reservations call
(212) 938-1990.

the commercials pack punch, the production costs—an average of $125,000 each—didn't send Hancock reeling. "The viewer doesn't get [most spots] the first time," says Don Easdon, senior vice-president at Hancock's ad agency, Hill, Holliday, Connors, Cosmopulos, located in Boston. "The plan calls for three showings before we can expect absorption. But already people have begun to play back spots to us. Everybody knows exactly what the commercials are. Everybody knows what the products are. It's a fragile campaign that could have been killed anywhere along the way."

The print ads re-create the essence of the TV commercials in double-page spreads. The early ads used a soft gray-and-white photo (a duotone) on the left-hand side, with dialogue superimposed on the photo in typewriter type, "to give an unslick look," says Easdon. Current ads are in black and white. The right-hand page carries a customer bio and a balance sheet.

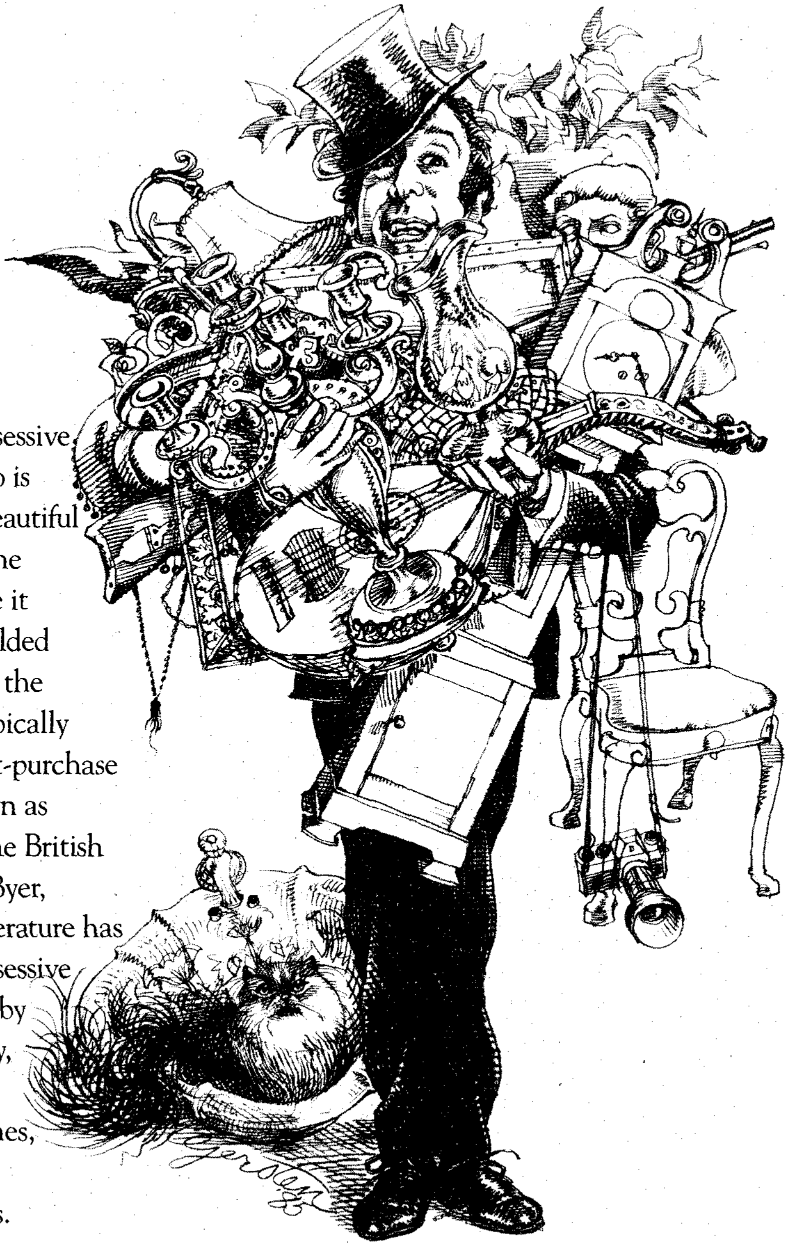
In one ad, John Wilder, a 46-year-old personnel director, sits at the kitchen table with his two sons, one of whom rocks with laughter. John's 44-year-old wife, Sandy, shuffles in the background, clutching a carton of milk with its missing-children pitch clearly visible. "You know that your mother and I love you. And that no matter what you do we'll continue to love you. Because we're family. But if you don't stop laughing at the dinner table we can change all of that. Do you hear me?"

In another, a 37-year-old single mom, who's shown lifting her 2-year-old, figures that in fifteen years the cost of college for her child will be about $35,000 a year. "And somehow . . . you know . . . I've got to pull it off . . . and I've got to do it by myself." The ad ends, "Children are a lot heavier when you're forty." Another ad begins with a 54-year-old sales manager reflecting as he runs for the same train he has caught "twice a day, five days a week, fifty weeks a year for twenty five years." Today, John Avery feels a step or two slower, and "the guys on the train seem awfully young, all of a sudden." In still another, a 35-year-old father of two ("one from a previous marriage") plays on the beach with his son. "This is no knock on your mother," the typewritten line says. "Your mother is a very good person. She's just not a very good swimmer. I'll teach you how to swim. Your mother can teach you . . . you know . . . how to cross the street and that. Okay?"

"A lot of other financial-services companies say, 'Hey, this is us; this is what we can do for you,'" says Charles Tarbox, John Hancock's general director of communications planning and programs. "We're saying, 'We understand you and your needs,' by almost listening in to somebody's real life in action. We have

The Connoisseur Syndrome: A group of behavioral patterns exhibited by those habitually discriminating persons known as connoisseurs; a craving for quality – the best – associated with a chronic urge to acquire beautiful objects and the means to do so. Identified by Thomas Hoving, Editor-in-Chief, Connoisseur (Hearst, 1986).

THE MANIC POSSESSIVE



Symptoms

The true manic possessive is a connoisseur who is obsessed with the beautiful and dominated by the compulsion to make it his own. Having yielded to that compulsion, the manic possessive typically experiences the post-purchase ecstasy widely known as Byer's High (after the British psychiatrist Edwin Byer, 1920-1982). The literature has recorded manic possessive attacks precipitated by automobiles, jewelry, fine furniture, furs, perfume, travel, wines, works of art, liquors and beauty products.

Prognosis

Generally speaking, once a manic possessive, always a manic possessive; manic possession has no known cure and is chronic, costly and contagious. However, the condition occurs primarily among the wealthy and reaches peak intensity among Connoisseur readers, a group known for high disposable income. These people can afford to own whatever they want. Whatever the cost.

For analyses of Connoisseur's 815,000 foyeurs, male chauffeurists, symphomaniacs, and other manic possessives, consult Polly Perkins (Hearst, 212/262-7635).

Source: Monroe Mendelsohn, 1985.

CONNOISSEUR

Because the best thing is the only thing.

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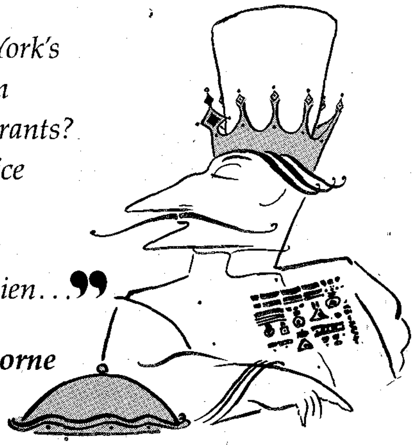
The critics have a Word for it:

“New York's top ten restaurants? ...Maurice at the Parker Meridien...”
Craig Claiborne



“What a knockout of a place this is for eye and palate”
Malcolm Forbes

Praise from just two of the devoted partakers of Maurice's Parisian cuisine. Breakfast 7:30–9:45 AM and Lunch 12–2:15 PM weekdays. Dinner 6–10:45 PM, daily. Hotel Parker Meridien, 118 W. 57th St. Reservations, 212-245-5000.

MAURICE

“A great way to find a decorator”
Joan Hamburg—*WOR Radio, CBS-TV*

“Anyone who's ever wanted to hire a decorator but has been stymied by the problem of finding the right one might do well to start by calling Karen Fisher of Decorator Previews.”
Marilyn Bethany—*New York Magazine Best Bets, 4-22-85*

■

“Ms. Fisher diagnoses potential clients' needs and preferences...and helps them find compatible decorators.”
Joan Kron—*The Wall Street Journal*

■

“Decorator Previews is the short cut that really saved my life!”
Judy Licht—*Channel 5 News*

■

“Karen has terrific taste, great judgment and clients are lucky to be in her care.”
Helen Gurley Brown, Editor-In-Chief — *Cosmopolitan*

DECORATOR PREVIEWS

For an appointment or more information, please call Karen Fisher at 212-777-2966

caught the intimacies of real interaction between real human beings in our real-life, real-answers campaign.”

Actually, the problems and the answers presented may be real, but, with some rare exceptions, the people in the commercials are not. They are, rather, “real representations of segments of John Hancock's business,” as Tarbox puts it.

“We must have seen 300 to 400 people for every spot,” says copywriter Bill Heater. That's far more than the customary number. The giant casting call caused the agency to shift gears some. “The original script for the football player called for a garrulous [Sam Huff-type] linebacker,” Heater says. “Director Joe Pytka pushed for a black guy. We rewrote the spot for him so it's very sparse—15 seconds of copy in a 60-second spot.” As for the names, for legal reasons they all belong to real people who happen to work at the agency. The financial dossiers are composites of those of Hancock policyholders. “We had considered casting real people,” Heater says, “but worried that with them we wouldn't be getting real performances.”

The campaign began evolving six years ago, when the nation's 2,125 life insurers began suffering as banks and brokers and other competitors surged into the business, introducing new products more attractive to the consumer but less profitable for the insurer. John Hancock, the nation's sixth-largest insurer, with assets of $24 billion, caught the plague affecting its industry. In 1979, the company pulled its “Put Your John Hancock on a John Hancock” song (after eight years) and, following a three-year hiatus, returned to television showing a man hunkered over his personal computer while a voice-over hammered home the message that this was no substitute for personal financial advice.

That spot left the air in 1983; a year later, John Hancock was back with a way to “relieve people of the weight of the world.” A balance scale showed a family's or a business's problems on one side—on the other, John Hancock's solutions. “All of these were moving John Hancock away from a plain and simple mutual-life-insurance-company image and more into the financial-services aspect,” says Tarbox. “Now we've taken a huge leap.”

The insurer took that leap with the help of a new agency. Last year, after an extensive review, Hancock left Arnold & Company, the Boston agency it had worked with for six years, to team up with Hill, Holliday, Connors, Cosmopulos. That agency, after considering the more traditional route—“singing and dancing, or a big, gentle hand writing the John Hancock signature across the land,” says Heater—presented the concept that would later grow into the real-life, real-answers campaign. ■

Media/Edwin Diamond

OUR WAY

Cap Cities Rules ABC

"CAPITAL CITIES / ABC," ANSWERS THE voice at the main switchboard of the number-three network, proving that the telephone operators have their priorities right.

It's less than a year since Capital Cities Communications, Inc.—a media company hardly known outside the business—put up $3.5 billion for American Broadcasting Companies, a corporation four times Cap Cities' size. And although the merger wasn't final until January 3, everyone at ABC, from top executives to switchboard operators, has quickly become aware of who's in charge and how Cap Cities does business.

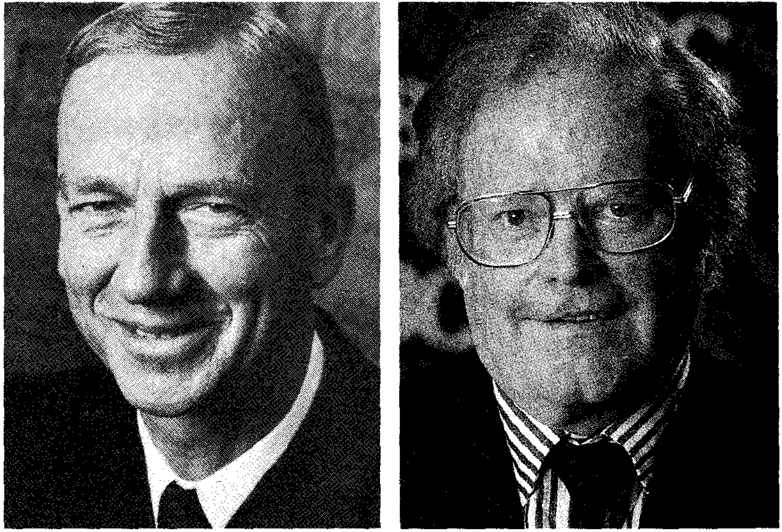
By common agreement, the old ABC network was haphazard and sprawling, run with the traditional broadcasters' fondness for executive "layers and limos." Cap Cities audaciously swept in with a reputation for efficiency, good management, and leanness. "Bottom line" was the most frequent description of Cap Cities' goal as mapped out by its chairman, Thomas S. Murphy, and its president, Daniel B. Burke. Murphy had gone to Harvard business school, and had no news or entertainment experience. But because ABC had been expanded by Leonard Goldenson in a bold merger with United Paramount Theatres in 1953, the company retained a show-business flair. A collision seemed inevitable between two corporate cultures: the accountants against the showmen.

The actual Cap Cities–ABC merger has already produced some surprises on both sides. For a company that owns newspapers, trade publications, and television and radio stations all over the country, Cap Cities is still learning about modern communications. One Friday last month, for example, a notice was tacked to bulletin boards in the newsrooms of the Kansas City *Times* and *Star,* both Cap Cities-owned papers. The notice informed employees that Cap Cities would be deploying dogs to sniff out any drugs brought into the office. Within five minutes, according to one informant, "*Times* and *Star* reporters were on the phone to friends at other papers." There were animated tales of how the Cap Cities reporters were making barking sounds in the newsroom. The next morning, the Washington *Post* had the story on page one, with a pointed mention of the Cap Cities–ABC connection in the lead.

By Monday, the dogs had been called off. ABC people tried to look charitably on the episode. "It's a company unaccustomed to being in the spotlight," says Jeff Greenfield, an ABC News correspondent.

Whatever public-relations sophistication Cap Cities lacked in Kansas City, its executives more than compensated for in New York during their recent dealings with Roone Arledge over renewing his contract. Arledge is the video genius who has been running ABC Sports since 1968 and, since 1977, ABC News as well. At ABC Sports, he helped create the modern TV-sports era with such technical and programming innovations as directional microphones, slow-motion and stop-motion videotape, instant replay, and split screens. (On the Eighth Day he made *Monday Night Football.*) At ABC News, Arledge doubled the amount of daily network news by adding *Nightline;* he opened up the Sunday public-affairs ghetto with the revitalized *This Week With David Brinkley;* and he elevated ABC's *World News Tonight* to journalistic parity with its older rivals.

The downside of all this activity has been that Arledge, now 54, spent less and less time concentrating on any one job. The high cost of sports-broadcast contracts—for example, the $309 million ABC will pay for the U.S. rights to the 1988 Winter Olympics—together with the splintering of the audience as sports offerings on the networks and cable proliferate, has made sports programming a source of red ink at ABC. At the same time, ABC's lackluster prime-time programming and the curdling ratings of *Good Morning America* have cut into the audiences for the entire network schedule. Even Arledge's supporters argued that it was past time, as one put it, "for him to hang his hat somewhere and stay put."



NEW BOSS: *John Sias, ABC's chief, and Roone Arledge.*

Murphy and the new Cap Cities management sized all this up. Then they moved rapidly in the negotiations with Arledge. The result was that Arledge emerged two weeks ago as group president of News and Sports. In fact, the title is largely honorific. Dennis Swanson, 47, will be running ABC Sports. (Arledge's own number-two man and longtime colleague, Jim Spence, was passed over and quit ABC last week.) Arledge will concentrate on news. "Roone will now have to manage, not just meddle," says an ABC executive.

Yet both parties to the Cap Cities–Arledge negotiations came out winners. Arledge has a contract that, it's said, will pay him $1 million a year for his News presidency and another $1 million in "talent" fees for helping produce the 1988 Olympics and such specials as the Statue of Liberty extravaganza on the Fourth of July weekend. His new agreement, Arledge says, "represents two sides independently arriving at the same conclusion—that news is so important, why should anyone want to do it and sports?" Now, he says, "I no longer have to decide who'll be the second unit producer at the Indy 500."

The biggest winner is Cap Cities. A rival—though admiring—broadcast executive has high praise for the hard bargaining displayed by Murphy and Burke. "They moved early, while still an unknown quantity," the executive explains. "ABC is still off-balance, unsure of Murphy." In this view, Cap Cities risked the loss of Arledge—he could, in the showman's tradition, have ankled off to NBC in time for its broadcast of the 1988 Summer Olympics—in order to get the reorganization and people it wanted. As the

Photographs: left, ©ABC; right, Donal Holway.

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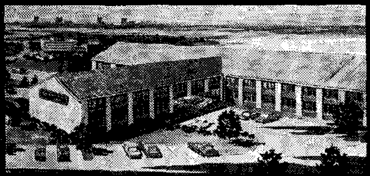

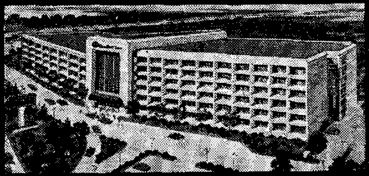

COMFORT INN West
Black Horse Pike
(Rt. 40)
West Atlantic City, NJ 08232
609-645-1818

Comfort Inn

COMFORT INN
405 East Absecon Blvd.
(Rt. 30)
Absecon, NJ 08201
609-646-5000

America's Great Lodging Value

Wheaties commercial shouts, that's what the big boys eat.

Cap Cities has insisted on its priorities in other areas of the network as well. Anthony Thomopoulos, president of the ABC Broadcast Group, left in November. Brandon Stoddard is the new president of ABC Entertainment. Fred Pierce, who had been president of ABC and thus the heir apparent to Leonard Goldenson, departed last month. Pierce's successor is a longtime Cap Cities man, John B. Sias, 58, who has spent his working years on the business side of local TV stations, newspapers, and trade publications.

Though Sias, like Murphy, has no experience in programming, news, or entertainment, he is considerably less self-effacing than his boss and occasionally displays an idiosyncratic show-biz streak. He is particularly fond of practical jokes. A colleague at Cap Cities' Fairchild Publications (*Women's Wear Daily, W, M*),on East 12th Street, where Sias worked as head of Cap Cities' publishing division, recalls one of Sias's favorite antics. "Here's the 14th Street subway platform, and here's this tall, Brooks Brothers type with attaché case and permanent suntan," says the Fairchild man, "and he's calling out the arrival of the uptown express. Even the creeps edge away." During the big Kansas City dogs-and-drugs story, just a day after the announcement of his ABC job, with a Washington *Post* reporter on the phone, Sias couldn't resist dropping one-liners about Ken-L-Ration. (It was somehow refreshing that Sias took the call, rather than leaving it to a P.R. person. Cap Cities lets a secretary handle the press, and supplies only no-frills black-and-white photographs of the new ABC chief.)

In corporate meetings, Sias is highly visible. "He's got the proverbial steel-trap mind," says the Fairchild man, "and he has great powers of concentration on budgets."

The impact of Cap Cities at ABC is not limited to the people at the executive level. In the Goldenson-Pierce days, an ABC News producer recalls, "budget and spending reports were submitted quarterly. The new management wants them monthly." Trying to be the optimist, the producer adds, "They'll just have to adjust to network realities, like when the bill for Lebanese TV comes in six months late."

In anticipation of the merger with Cap Cities, ABC last summer allowed normal attrition and layoffs to reduce the number of its employees from about 13,500 to under 13,000. Cap Cities' own relations with labor unions won't win it any prizes from the Sidney Hillman Foundation. Union employees of the Cap Cities paper in Wilkes-Barre, Pennsylvania, went on strike in 1978 and never returned. The Cap Cities TV station in Philadelphia is only partly unionized, and the one in

Houston is non-union. Philadelphia and Houston, not so incidentally, are major moneymakers, even in an industry where 30 percent returns on revenues are average. A rival broadcast-group president claims that *each* Cap Cities station earns about $50 million a year before taxes. "They're typical Cap Cities operations," he says. "Profitable, tightly run, non-union, safe, and with the minimum commitment to public-affairs broadcasting."

It's these last points that have worried a number of ABC people eager to maintain the network's national competitiveness and major-league status. Arledge says that he and Brandon Stoddard "sat down and talked about this" and are convinced that Cap Cities is committed not just to budgets but also "to support for quality programming."

Quality and the overall refurbishing of ABC programming require talented people and take time. To understand how much of both is required, ABC need only look to NBC, where a patient, experienced management team slowly turned its ratings around without stinting on content. Quality also requires a degree of innovation. Arledge says he's already proposed some new ideas to the Cap Cities people, and that they've "come down on the right side, our side." Though Arledge declined to identify the projects, other ABC executives say that they include both news and "news-derived programming" in prime time. For example, ABC recently reran *45/85*, its three-hour examination of the postwar world, and there are plans for a prime-time special on *Life* magazine's first 50 years.

These are not strictly public-service ventures. If a Stoddard entertainment show can't get more than a mediocre 15 share, the theory goes, then ABC can put on a news program that could pull the same share—at one third the cost.

Such "innovation" may be the best that can be expected in the conglomerate era. Changing institutional factors that go far beyond any one company's culture or management style have reordered broadcasting. "In the earlier years, ABC was more entrepreneurial," Arledge muses. "We tended to take chances, to swing for the fences. But the economics of TV has changed in the last ten years. Now we have to run a network more like a business."

In the sixties, Arledge's ABC Sports could experiment, filling in those gaps of time intrinsic to sports events, because relatively fewer people were watching. Today, costs are so great and the size of the audience—both at home and on Wall Street—is so vital that risk-taking becomes dangerous. The boldness and energy of executive decision-making, it seems, now go into deal-making rather than into the day-to-day cultivation of what the deal was all about. ■

PIA GIVES TORCH SONGS THE ROYAL TREATMENT.

Presenting Pia Zadora backed by The London Philharmonic Orchestra.
"A serious singer of pop classics" according to *Time* magazine.
"She has it all" raves Leonard Feather in the *Los Angeles Times*. "...the range, expert intonation, a sensitive feeling for the lyrics and enough dynamic variety to preclude the danger of overkill."

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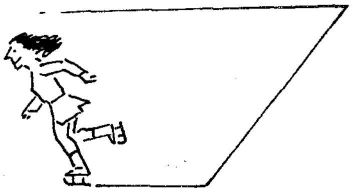
TOWER RECORDS

Executive Producer: Tino Barzie. Conducted by Robert Farnon. "CBS" is a trademark of CBS Inc. © 1986 CBS Inc.

NEW YORK

FAST TRACK



GALLOPING CONSUMPTION

Yupsicles

EXPENSIVE. UNNECESSARY. And better than it has to be.

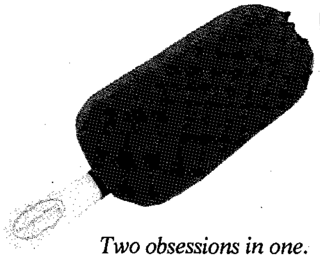
Just about any yuppie indulgence meets these three criteria, and the new ice-cream bar being launched this week by Häagen-Dazs is no exception. A marriage of two obsessions of the eighties—Belgian chocolate and high-butterfat ice cream—the new bar is a far cry from Good Humor.

It's *not* such a far cry, though, from the "gourmet" Dove Bar that hit the streets last year. "Yes," says a Häagen-Dazs representative, "but their chocolate is too thick. It falls apart when you try to bite into it."

True, but that does open the door to the ice cream inside. The Callebaut-brand chocolate that encases the Häagen-Dazs bar seems more pliant, but that means that access to the three ounces of ice cream inside has to be delayed until the shell can be licked through.

The curious and the Häagen-Dazs-addicted can expect to find individual bars (about $1.25) at convenience stores by the end of February. Three-packs ($2.79 to $2.99) will be carried by Food Emporium, Sloan's, and other supermarkets.

NANCY McKEON



Two obsessions in one.

PRICES

HERE'S WHAT SOME THINGS for twosomes cost around town these days:

☐ Single-speed tandem bicycle at Metro Bicycles (1311 Lexington Avenue), $289.95.

☐ Adapter that allows two headphones to be plugged into one personal cassette player, at Cosmophonic Sound (1614 Second Avenue), $5.95.

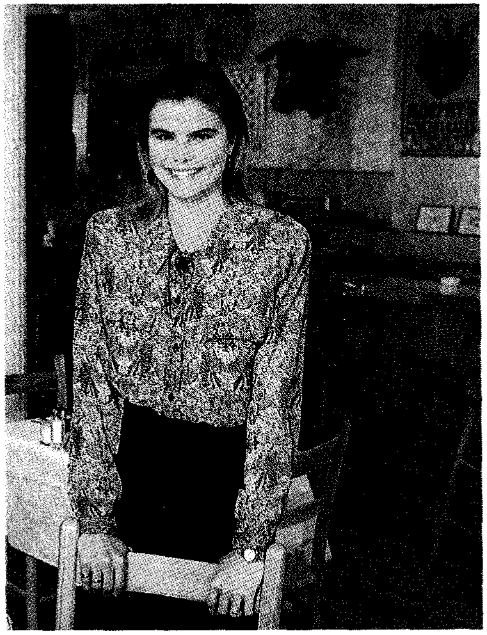
☐ Double-domed umbrella at the Pottery Barn (1292 Lexington Avenue and other branches), $29.95.

☐ Whirlpool bathtub that seats two, at Windsor World (240 East 59th Street), $3,000.

BRIEF LIVES

SAM AS IN SAM'S

WHEN MARGAUX HEMINGWAY WON THE lead in *Lipstick*, she arranged a part for her twelve-year-old sister Mariel. Woody Allen saw that movie and later created a role for the sixteen-year-old Mariel—as his girlfriend—in *Manhattan. Personal Best, Star 80,* and *The Mean Season* followed, as did marriage.



Mariel: "It's nice having something else."

An actress's life is a random walk; marriage is susceptible to planning. Which is how Hemingway found herself, a year ago, sitting in Café des Artistes making wish lists with her husband of two months, Steve Crisman. Hers included owning a restaurant. Crisman, who has worked at a slew of restaurants, most recently the Hard Rock Cafe, wanted one as well.

What would they call it?

The movie star, who's also Ernest Hemingway's granddaughter, didn't want to flog her celebrity. Crisman recalled how, when he met Hemingway, he didn't know her name. When he discovered everyone else did, he took to calling her Sam, the better to give her invisibility in crowds. "Sam's Cafe," Crisman said, sounded unpretentious.

But what would they serve?

For Hemingway, who exercises religiously and keeps all pollutants far from her body, that was easy: grilled fish and chicken served on plates that weren't painfully decorated, in a space more reminiscent of a dining room than a restaurant.

Enter Sam Cohn, at the time Hemingway's agent at ICM and a part-owner of San Miguel, a pleasant but floundering restaurant at Third Avenue and 80th Street. Several months after San Miguel served its last chile relleno, Steve and Mariel stepped in. Two weeks ago, after a $750,000 make-over, Sam's Cafe opened.

The 36-year-old Crisman sees Sam's—where dinner for two is a comparatively minimalist $55, without wine or drinks—as the first in a series of family businesses. For his 24-year-old bride, it's something else. "I always feel awful between movies. Here, I was in charge of design and, with our chef, Tom Repetti, did the menu. I'm still an actress, but it's nice having something else. If it works, we can open one in Idaho and move there and have kids."

Till then, Mariel and Steve can be found every night having dinner at the corner table in Sam's back room. "I don't want to be up front," says Hemingway. She doesn't have to be: The crowds piling out of limousines know she's there.

JESSE KORNBLUTH

Photographs: left, David Kelley; right, Lawrence Ivy. Illustration by Guy Billout.

EN ROUTE

QUEEN OF THE ROAD

Thelma at work, high above the Lincoln Tunnel.

IT'S 7:30 IN THE MORNING on the New Jersey side of the Lincoln Tunnel. On Route 1, a jackknifed tractor-trailer awaits first aid. A fender bender has slowed down the car-pool lane. Already traffic is bumper-to-bumper.

Inside one of those cars, a CB radio crackles. "Good morning, Tiger," the man in the car calls out.

"Where are you, Big Mac?" a woman answers.

"I'm stuck on 1 and 9."

"Okay, take the Pleasant Avenue 'get-me-off,' bail out to the marginal, and go up to the corkscrew."

Every weekday morning, about 18,000 New Jersey commuters edge toward the Lincoln Tunnel on their way to New York. No one looks forward to this trip—blazing along at what feels like three inches a minute, thinking there *must* be a better way.

There is. Her name is Thelma Ferrantino, and she calls herself "Tiger." Every morning at 6:30, this 62-year-old retired trucking-company secretary heads into the den of her Weehawken house, looks out at her unobstructed view of the highway complex that feeds the tunnel, turns on her CB radio, and starts broadcasting traffic conditions to drivers with CBs. A driver reports his location, and Thelma responds with advice to "take the buttonhook" (a cutoff from Boulevard East) or "walk the Plank [Paterson Plank Road] to 32nd to the marginal." Amid conversation peppered with social chatter—Thelma "introduces" members to one another and passes on their messages—she gets her "family" into New York the fastest of six possible ways, often cutting 30 minutes or more off the daily commute.

Over the ten years she has been shepherding her vehicular flock, Thelma has seen her following grow into a 250-member club with its own newsletter. Regulars who "break to the Tiger Base" on their way to Manhattan include "Legal Eagle" (a lawyer), "Wishbone" (a Maritime Union official), and "Pirate" (a sanitation engineer). On reaching the city, "Miss Peach" heads for her teaching job at Hunter High School, "Captain Video" makes his way into the studios at Channel 4, and "the Retriever" heads for the executive suite at Macy's.

Once every spring, members leave home extra early and bypass the buttonhook, the cobbles (Hackensack Plank Road), and the corkscrew (the helical tunnel ramp). Their destination is Union City and breakfast at the Four Star Diner. They look forward to that annual meal because that's when they put faces to the voices they hear every rush hour. But it's also the only time they get to meet Thelma, their hostess of the highway. INA YALOF

OVERHEARD

RECENT ANNOUNCEMENT ON the No. 4 IRT:

"City Hall station. Home of the mayor, the borough president—and the Parking Violations Bureau."

UPDATE

Sharing the Grief

Alexander and Ala.

WHILE THEIR MOTHER, Sunny von Bulow, lies in a coma, Alexander von Auersperg and Ala Kneissl have been trying to deal with their grief and keep Sunny's case alive with heavily publicized donations—more than $1.7-million—to groups that counsel crime victims and their families.

The children, who see themselves as "secondary victims," got involved with the groups after the second von Bulow trial, which found stepfather Claus innocent of trying to murder Sunny.

"After the second trial," von Auersperg recalls, "we got a lot of letters from people who had the same frustrations. They don't ask for money but have just gone on—by the seat of their pants, in some cases."

One of the organizations that Sunny's children are helping—Justice Assistance of Providence, Rhode Island—works to ensure proper treatment for a victim's family during a criminal trial, and helped overturn the Rhode Island ruling that barred them from the second trial.

"We went through a lot in that trial," says Kneissl, "but we understood we were a lot better off than many people."

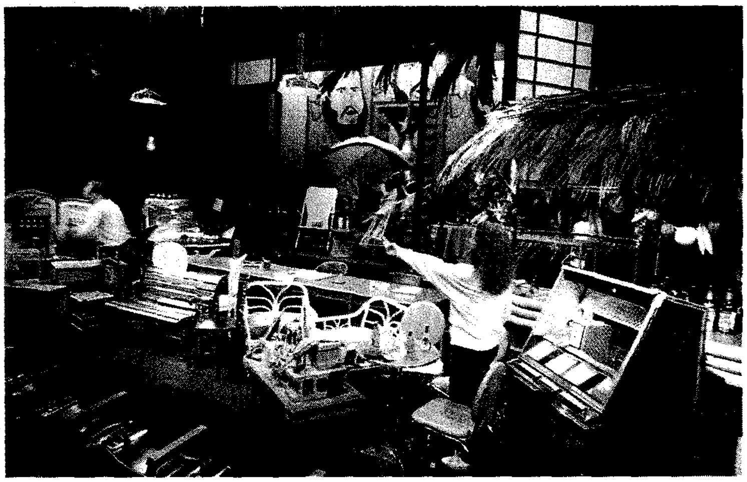
Last week, Sunny's children attended the opening of the estate-funded Sunny von Bulow Victim Advocacy Center in Fort Worth, Texas. The siblings have also provided $15,000 in seed money to open, with rape victim Sherry Price, a Manhattan office of Victims for Victims.

Von Auersperg, 26, who works in E. F. Hutton's retirement division, says he'll use vacation time to speak to such groups. Ala, 27, in addition to caring for three-year-old Sunny and seven-week-old Alexandra, says she's planning an institute to study coma and brain damage. "We know so little about them—yet they can happen to anybody and have so many attendant problems for the family." JENNIFER ROBERTS

Photographs: top, John S. Abbott; bottom, Nancy Moran/Sygma.

FOOTLIGHTS

Quick-Change Artists



All the fixings for Rum & Coke.

EVEN THOUGH *Rum & Coke,* Keith Reddin's new play at the Public Theater, doesn't seem like *that* big a deal—most reviews have been just fair, and there are only 85 seats for the audience—the New York Shakespeare Festival has mounted a production so energetic and complex that the action in *Noises Off* seems leisurely by comparison.

In addition to 10 actors playing 21 characters, the play, which is about the Bay of Pigs, has nine crew members who speed through the 120-minute show, rolling, sliding, and toting props for seventeen different sets, some of which remain in place for less than a minute. The sets include a sleazy Miami bar (a jukebox, a bar garlanded with plastic fruit), a Washington conference room (table, chairs, and hanging lamps), a Manhattan restaurant (a table for two), and Richard Nixon's 1958 Caracas motorcade (the tail end of a plywood limousine).

In all, the scenery changes 21 times during the play, and as the pace quickens in the second act, the backstage crew has to pull sets for a California den, a Washington clothing store, and a Cuban beach on and off the stage in less than twelve minutes.

"With the cast and the rest, there can be as many as 22 people going on and off the stage," says stage manager Janet Callahan. "In a space this small, part of the challenge is to keep them from crashing into one another."

To keep the production somewhat more organized than the historic fiasco it's based on, Callahan storyboarded the movements of her crew ahead of time. During the show, she directs traffic with a series of backstage cue lights that she operates from her wood booth in the corner of the theater.

"In some ways, the hardest part of the job is over," says Callahan, who may be accompanying the production when it leaves New York in late spring for the Coconut Grove Playhouse in Miami. "Now I have to make sure that everyone is where they are supposed to be at showtime, and not stuck on a subway in the Bronx."

On most nights, one person *is* missing: Author Keith Reddin, who is also an actor, is busy playing a jittery playwright in *Room Service* at the Roundabout Theatre, ten blocks north.

"It's just as well that I'm not there," he says. "I'm a nervous wreck anyway."

PETER BLAUNER

TRUE TALES

A Dog's Life

AS I WALKED TOWARD the two men wrapped in blankets, I saw the smaller man's shopping cart roll toward the street. He shouted, "My puppy! My puppy's in there!"

Sure enough, in the overturned cart, amid rags and hundreds of cellophane-wrapped Halls Mentho-Lyptus cough drops, was a tiny ball of black fur. I picked up the trembling puppy and asked, "May I buy him?"

"No, no, he's my puppy."

The taller man stood. "How much?" he asked.

"Five dollars," I said.

"No," the smaller man said. "He's my puppy."

"But he's freezing," I said.

The small man dropped the puppy into the cart. I told him to take care of it.

"I will," he said and started to walk away.

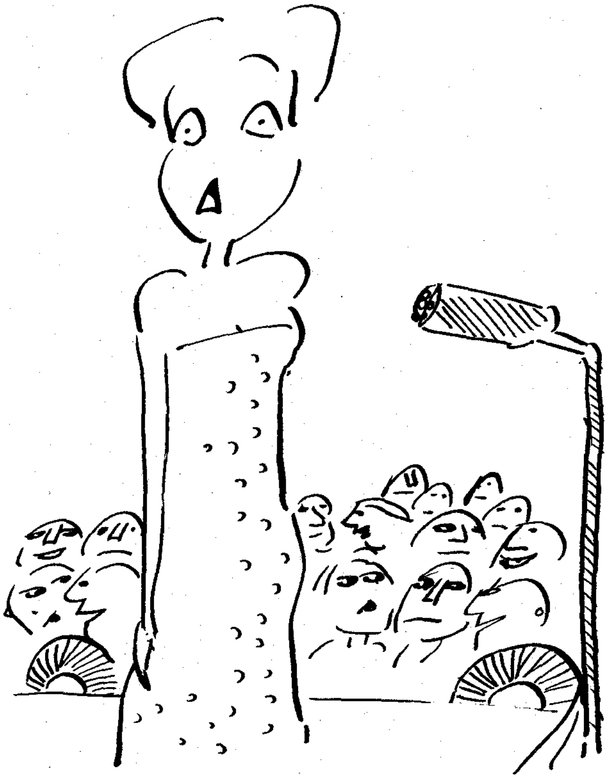
"I think it's going to die!" I shouted after him. "You take care of it!"

The small man turned around, and in the middle of Second Avenue shouted, "What about *me?*"

Under my breath, I began to say, "You take care of yourself, too," but no words came out.

TOM O'NEILL

PEN & PENCIL



"Apparently everybody *knows the trouble I've seen."*

ANTHONY HADEN-GUEST

Photograph by Dan Cornish/ESTO.

RUTH RECOMMENDS

BY RUTH GILBERT

The Regency presents a 37-film Bette Davis festival February 16 through April 5 (her birthday). With her you'll see Ronald Reagan, Errol Flynn, Paul Muni, Alec Guinness, William Powell, James Cagney, Charles Boyer, Claude Rains, Paul Henreid. Who could ask for more?

'MOBY DICK'
The ambitious York Theatre Company is doing a musical version of the Melville classic, which opens February 14 at the Mazur Theatre. Above are Victor Cook and, as noble Captain Ahab, Ed Dixon.

'ANNE OF GREEN GABLES'
Colleen Dewhurst and Megan Follows star in a four-part dramatization of the delightful L. M. Montgomery story. Part 1 airs February 16 at 7 p.m. on Channel 13's Wonderworks *series.*

'THE GO MASTERS'
Above is Keiko Matsuzaka in the first Japanese-Chinese co-production to be seen hereabouts. The film, at the Thalia February 14 and 15, chronicles the relationship of two masters of Go, the chesslike board game.

'LA CAGE AUX FOLLES 3—THE WEDDING'
This film sequel, opening February 14 at the Gemini and Quad,

CAGE
AUX
FOLLES

features Ugo Tognazzi and Michel Serrault in the further adventures of Renato and Albin. The latter must marry and produce a son in order to inherit a fortune.

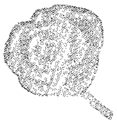
LA GRAN SCENA OPERA
Leading diva Mme. Vera Galupe-Borszkh (Ira Siff) is shown here listening to her own recordings with the greatest of modest glee. The all-male company's loving send-ups of opera scenes are at Town Hall February 15 and 16.

Photograph, top left:
Carol Rosegg/Martha Swope Associates.

New York

LOVE STORIES FOR THE 80s

BY MICHAEL DALY



On the East Side, lawyer Terry Green and CBS assistant Bonnie Bellamy have their first dinner date and leave the table engaged to be married. Over on the Upper West Side, letter carrier Harvey Blumm of the Bronx carries on a love affair with Manhattan princess Wallis Snell by exchanging notes in her mailbox.

"Your devoted mailman," Harvey writes.

In Brooklyn, 12-year-old Angel Adams peers through the window of a diner and falls in love with 23-year-old waitress Blanca Santiago. Out on Long Island, blind city fireman Mark Hannigan gives up all hope of ever meeting another woman and then feels the lips of pretty Laurie Keller press against his own.

"Wow," Mark says.

In Murray Hill, actor Daniel Noel and fashion executive Kristi Kamps hug in an apartment just a bit bigger than a jail cell and decide to have a baby. Out at Kennedy airport, Parisian Christine Carrie arrives from the city of Monet to marry the graffiti artist Futura 2000.

"Futura Deux Mille, oohhh,*" Christine says.*

In Times Square, visiting southern belle Norma Commons meets police officer Jimmy Nuciforo an instant before he tackles a mugger. Down at the United States Attorney's office, hit man Vito Arena tells detectives of his feelings for fellow criminal Joey Lee.

"Love," Vito is heard to say.

Love. As the sexual revolution ends in the terror of AIDS, *the passions of the heart remain. More than crime or politics or finance or even real-estate development, romance is the central drama of the city of New York. Amid the scramble for wealth and power, the flash of an eye can still set the pulse racing.*

"It's bigger *than the city," says the very much in love Kristi Kamps.*

HARVEY AND WALLIS

MR. POSTMAN

HARVEY BLUMM began his career in the postal service as the replacement for David Berkowitz, the "Son of Sam" killer. Until his arrest, Berkowitz worked at a ZMT sorting machine in the Bronx general post office. Harvey was designated to assume this position, and he began a three-week training course. Hour after hour, he read Zip Codes and hit buttons. The instant he dispatched one envelope to the proper bin, the machine presented him with another.

"If you're not homicidal, you become suicidal," Harvey says.

With the assistance of his congressman, Harvey wangled a transfer from his native Bronx to the Ansonia station post office on Broadway. The area was home to many aspiring actresses, and there seemed to be no better assignment for a single 32-year-old letter carrier.

"For a lot of us mailmen, it was like prime territory," Harvey says.

To complete his good fortune, Harvey was given Route 16. This ran up Central Park West, and he was now delivering to the Dakota, the San Remo, and the Langham. He warned such celebrities as James Taylor and Carly Simon and Mia Farrow not to ask him for an autograph.

"I told them, 'I need my space,' " Harvey says.

In early January 1983, Harvey encountered a woman in the foyer of a brownstone near the end of Route 16. The woman was in her thirties. She was tall and bright-eyed, and she wore a lynx jacket. She approached without seeming to notice his presence.

"For a lot of people, the mailman is part of the woodwork," Harvey says.

With a developing instinct for recognizing people by their mail, Harvey matched the woman in the lynx jacket with a mailbox that was forever stuffed with unemployment checks and overdue bills.

"A little alarm went off, and I thought, 'This must be the famous Wallis Snell,' " he remembers.

As the woman passed by, Harvey called to her in the accent of a man who had been raised in the Castle Hill housing project. She answered in the tonier voice of a woman who had grown up in a duplex apartment on the wealthiest stretch of Fifth Avenue.

"I said something snappy like 'You want to wait for your bills?' " Harvey says. "She stopped and said, 'Now that you mention it, where the hell is my check?' Like it was in my pocket or something. I said, 'I was short this week, so I cashed it.' "

Wallis walked out the door. Harvey finished the route and returned to Ansonia station a changed mailman. He says, "I believe that everybody has a person in this world. And, from an eight-minute meeting and delivering maybe 50 of her bills, I knew she was *my person.*"

THE FOLLOWING DAY, THE ROUTE TOOK HARVEY BACK TO THE brownstone. He fished a stack of mail out of his car and saw Wallis's unemployment check. He wrote "congratulations" on a bit of paper and stuck the message in the plastic window of the envelope.

"I didn't know if she would know who it was," Harvey says.

On his next round, Harvey saw that the check was gone. Wallis seemed to have no interest in the mail that followed, and the box filled with more bills and notices. Harvey saw an opportunity to make a move.

"That was my in," Harvey says.

ILLUSTRATED BY ROBERT GOLDSTROM

“FROM DELIVERING MAYBE 50 OF HER BILLS, I KNEW SHE WAS MY PERSON.”

During a lunch break, he ducked into a doorway next to the brownstone. Passing citizens gave him curious looks as he scrawled version after version of a note to Wallis. He remembers, “People would go by and see this mailman scribbling away. I can never do anything on the first draft. Even a mash note.”

When Harvey was satisfied with the wording, he made a final copy on an official post-office form. The salutation was “Dear Ms. Snell,” and the signature was “Postmaster General.” The handwriting, spelling, and grammar were in the finest traditions of P.S. 102.

“Not removing your mail promptly from your mailbox is a federal offense, punishable by law,” the note read. “If your mailbox is not clear by midnight tonight, you will receive nothing but junk mail for one month. Having a dazzling smile does not entitle you to blatantly flout the laws of this land.

“P.S. No mail today.”

The next morning, Harvey fought a temptation to skip the middle of his route. He reached the brownstone around noon, and he remembers feeling more than a little trepidation as he opened the mailbox. Inside, he found a note addressed “Dear Mr. Mailman.” The words were warm and funny.

“For all I knew, she would call the postmaster general,” Harvey says. “It was three parts relief I wasn’t going to be fired and one part happiness.”

Soon afterward, Harvey found another unemployment check in his cart. He quickly seized this as an excuse to ring Wallis’s bell. While he waited for her to come down, he finished sorting the mail for the brownstone’s seven other apartments. He then emptied the boxes and started again.

“I had to have something to do with my hands,” Harvey says.

Wallis appeared in pajamas and slippers with pom-poms. A mailman who had been working since 6 A.M. faced a woman who was just getting out of bed at 12:30 P.M.

“I said, ‘If you keep these hours, you must be a Rumanian princess,’ ” Harvey says. “She picked up the line and said, ‘All I drink is champagne, and all I eat is caviar and croissants.’ ”

Over the days that followed, Harvey and Wallis exchanged note after note. Her openings progressed from “Mr. Mailman” to “Harvey” to “H.” His went from “Ms. Snell” to “Wallis” to “Hey, you big softie.” His stationery ranged from routing slips to the back of a menu from the Hunan 72 Chinese restaurant.

From Wallis: “Please note that my mailbox is empty per instructions from the Postmaster General. However, I have not had a real letter or check in at least three days.”

From Harvey: “If you want real letters, why don’t you try writing some to friends, enemies, and loved ones—I’ll even bring some stamps.”

From Wallis: “As for the lack of checks, I have been doing my part: I’m successfully unemployed. I am divorced. What should I do next?”

From Harvey: “Listen, *kiddala,* your mail is getting extremely boring once again. . . . Little old *alter kockers* in the nursing home up the block get racier stuff.”

From Wallis: “The horrendous quality of my mail is exceeded only by the atrociousness of your ‘stationery.’ Two *different* Chinese menus—really.”

Photograph by Don Hamerman.

SUDDENLY, THE NOTES FROM HARVEY STOPPED. WALLIS WAITED downstairs only to see a succession of strangers deliver her mail. She says, "There were these little old crippled white-haired guys and these jive black guys. I was devastated. I didn't ask anybody about Harvey. I was too embarrassed."

After about a week, Wallis's bell rang. She went down and found Harvey at the door, back from working Route 3 while the regular man had jury duty. Harvey remembers, "Wallis said, 'Where the hell were you?' Like I had some nerve."

Back on Route 16, Harvey resumed his correspondence with Wallis. He accompanied one note with croissants from the Silver Palate and a split of champagne. On the chance that the gifts would spill out of the mailbox, he cushioned the bottle with paper towels from the post-office men's room.

"Class all the way," Harvey says.

Each workday became a race to reach the brownstone. The route had always taken him about three hours. He now finished in half that time. He rang Wallis's bell on any pretext he could contrive, and he noticed that she no longer came to the door in pajamas.

"All of a sudden, she had makeup on," Harvey says.

In conversations they both remember as awkward, Harvey said he was the son of a subway-turnstile mechanic. Wallis said she was in fact a sort of New York princess. Her father was a textile executive who had since lost his fortune.

"I got a woman with expensive tastes and no money," Harvey says.

During one encounter, Harvey and Wallis fell into an uneasy silence. Harvey had never been flustered by even the biggest celebrities on his route, and here he was, unable to meet Wallis's eyes. She had always been at ease dating doctors and lawyers and businessmen, yet with Harvey she could only shuffle her feet.

"It was like I was paralyzed," Wallis says.

"I couldn't really look at her," Harvey says.

"It was like I couldn't talk."

"I couldn't, either."

Finally, Wallis managed to speak. She suggested they could go to a Hungarian coffee shop on Amsterdam Avenue some evening. Harvey mumbled a request for her telephone number. He recalls, "I said, 'We'll do something.' I couldn't believe she actually agreed to go out with me."

On Friday, Harvey telephoned and said he would come by that night and take Wallis to the play *True West*. Wallis immediately called a liquor store and ordered champagne. The retarded boy who made the delivery got stuck in the elevator. Wallis had to call the police.

"A half-hour before the date, and I've got the cops everywhere and this retarded boy in the elevator, crying," Wallis says.

As the cops left, Harvey arrived. Wallis watched him come up the stairs and saw that he was almost slight without his uniform and jacket liner and long underwear. She invited him in for champagne. They were still there when the curtain went up on *True West*.

"We never left the apartment," Wallis says.

"We never left the sofa," Harvey says.

At 5 A.M., Wallis woke to find Harvey leaving for work. She rose seven and a half hours earlier than she preferred, and presented him with a cup of coffee only a New York princess could make.

"It tasted like a cross between battery acid and sink overflow," Harvey says. "Between coughs, I said, 'Thank you, dear.' "

From then on, Harvey took his midday breaks at Wallis's apartment. Other mailmen spotted his cart parked by the brownstone, and word of the romance spread through Ansonia station.

"I'd get a lot of elbows, like 'Oh, you devil you,' " Harvey says. "I was living a mailman's dream. I had somebody on the route I could go up to at lunch."

AFTER A WEEK OR TWO, WALLIS INFORMED HER GLAMOROUS and very Fifth Avenue mother that she had a new flame. Wallis says, "I told my mother all about him, and she said, 'What does he do?' I said, 'He's the mailman.' She said, 'The *mailman?* The *mailman?* How can you do this to me?' "

As spring neared, the mother's apoplexy appeared to settle into grief. Harvey and Wallis seemed to grow only closer and closer. At a restaurant one evening, Wallis announced to Harvey that she was ready for another try at matrimony.

"I didn't formally propose," Wallis says.

"I think she just told me we were going to get married," Harvey says.

On May 22, 1983, Harvey and Wallis ducked through a lashing rainstorm into Temple Emanu-El, on 65th Street near Fifth Avenue. They toweled off and then went into the rabbi's study to get married. The wedding party of thirteen included Wallis's mother.

"I think she was afraid I'd show up in my mailman's uniform," Harvey says.

The next morning, Harvey was back on Route 16. His colleagues at Ansonia station suggested that he had ruined a perfect setup by getting married. Somebody appeared with a gray canvas mail sack containing six glasses.

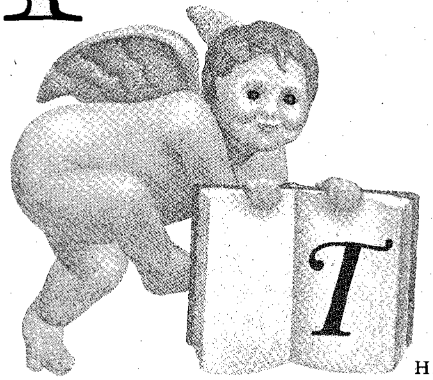
"They jumped on it and shouted *mazel tov* and everybody applauded," Harvey says.

Three years after Harvey scribbled his first message, he and Wallis live in an apartment on the Upper West Side. They have a baby daughter whose godfathers are a Swiss banker and a mailman. Wallis is pregnant again. And they still leave notes for each other.

"Only now it's something like 'For Christ's sake, call the super about the bathroom,' " Wallis says.

DANIEL AND KRISTI

THISCLOSE



THE LANDLORD turned the knob and the door swung open to reveal what had been advertised as a spacious SoHo studio with wood floors throughout. The single room was at most twelve by fourteen feet. The sole window overlooked an air shaft that did not admit even a ray of direct sunlight. There were no closets or shelves. The bathroom was about the size of a phone booth. The refrigerator was knee-high.

At that moment, the 26-year-old actor Daniel Noel and the

28-year-old artist Kristi Kamps had been in love for four months and in New York for just three weeks. They had no more time to find shelter, and they paid their new landlord $550 for the first month's rent. The landlord gave them the key to a studio on Prince Street that was 4,360 square feet smaller than the $175-a-month loft they had shared in their native La Crosse, Wisconsin.

"It *did* have wood floors throughout," Kristi says.

On September 7, 1981, Daniel and Kristi moved into the Prince Street apartment the landlord had nicknamed "the Closet." They put a small table and three chairs at one end and a mattress at the other. They hung an iron bar in a corner as a coatrack. A stack of cardboard boxes became a dresser.

"If I sat at the edge of the bed, all I had to do was stand up and I could brush my teeth," Daniel says. "Two steps to the left and I could start cooking."

That first evening in their new home, Daniel and Kristi ate take-out food by candlelight. They then walked the two steps to the bed. The room was still dark when they awoke, and only their clock indicated that the sun beyond the air shaft had risen. They broke out the candles again.

"We had a lot of candlelight breakfasts," Daniel says. "And it wasn't any big deal to have breakfast in bed."

In a flickering space just a little larger than a department-store dressing room, Daniel and Kristi pulled on their clothes. She did her makeup in the tiny bathroom mirror while he waited to shave. Then they set out into a big city that suddenly seemed even bigger.

"The apartment made everything seem gigantic," Daniel says.

BY THEN, KRISTI HAD A JOB PRODUCING FASHION SHOWS. DANiel was auditioning for plays and musicals. He often returned discouraged. She usually arrived home exhausted. They drank cheap champagne and put on Jimmy Durante's "One Room Home" and tried to ignore the screams of the couple on the other side of the flimsy walls.

"They fought a lot," Kristi says. "They had a bigger apartment. We didn't have room to fight."

One night a week, Daniel and Kristi turned on their twelve-inch black-and-white television and escaped into *Brideshead Revisited.* They watched elegantly dressed characters waft through cavernous hallways and drawing rooms.

"Basically, we were in shock," Daniel says. "Just to have space.... We wouldn't even care if it was the butler's quarters. Every other minute, it was 'We wish...' and 'Only if...' "

On the evening of the final episode of *Brideshead,* Kristi got back from work to find the apartment ablaze with candles. Daniel had gone on a spree with $250 he had secretly saved, and he now stood before a spread of duck, quail's eggs, caviar, chocolate, and chilled champagne. He was naked save for a black bow tie.

"That was his tux," Kristi says.

Over the nights that followed, Daniel surprised Kristi with a series of what the couple came to call "theme dinners." For "French Countryside Night," he set wine and fresh berries on a red-and-white-checked tablecloth. On "South of the Border Night," he covered the walls with cheap paper and sketched the inside of a Mexican restaurant. For "Tropics Night," he put up drawings of palm trees.

"Anything that would make her come home and not feel like she was coming back to the closet," Daniel says. "Make Kristi giggle is what it came down to."

Every so often, Daniel reproduced the paintings of Picasso or some other famous artist on cardboard and transformed the apartment into a gallery. He tried to keep each morning exciting by cooking a different kind of muffin and a new sort of omelet.

"I make a great banana omelet with walnuts and sour cream and lots of cinnamon," Daniel says.

Each day, Daniel and Kristi sent each other postcards. Kristi would hear Daniel complain of being tired and she would mail him a picture of a person sleeping. Daniel would hear Kristi say something about flowers and he would get her a photo of a tulip.

"There was always an 'I love you' message on the back, and we had stacks of them," Daniel says.

At one point, a friend announced that he had a housewarming present. He gave them a sofa that they squeezed between the bed and the table. An old beau of Kristi's slept there when he was on a week-long visit from Wisconsin.

"I felt so liberal, her old boyfriend sleeping at my feet," Daniel says.

As Christmas neared, Kristi said she simply could not tolerate a small tree. They ended up buying a twelve-foot spruce with branches that spread across the bed.

"Christmas is big in our small house," Kristi says.

IN THE SPRING, A FRIEND TIPPED KRISTI ABOUT A VACANT apartment above an Indian fast-food spot on Lexington Avenue. She climbed five steep flights of stairs and stepped through a doorway to inspect the $600-a-month, two-room apartment in question. She froze.

On the right, Kristi saw a room about ten by twelve feet. To the left was a second room twelve by as much as fourteen feet. The windows actually admitted light, and a cupboard hung over the sink, and the refrigerator was more than half the usual size. There was enough legroom around the toilet for anybody of average height. There were even two closets.

"I thought, 'This is heaven,' " Kristi says.

That May, Daniel and Kristi moved into an apartment twice the size of the closet on Prince Street. They could now sit down to dinner a good ten paces from their bed. Kristi says, "We'd look around and think how big it was."

At first, Daniel and Kristi's only complaint was the continual smell of curry. The roaches seemed to be just a matter of a can of insecticide. After the couple tried nearly every spray and powder and trap on the market, the bugs remained.

"Every time we did something to drive out ours, the neighbors would do something to drive out theirs, and the roaches were back," Kristi says.

As fall turned to winter, the radiators often went cold. The hot water also had a tendency to fail, and Kristi made dozens of angry telephone calls to the landlord. She remembers, "He said he couldn't get a plumber. He said the electrician was in the hospital. Later, he said the exterminator was in the hospital."

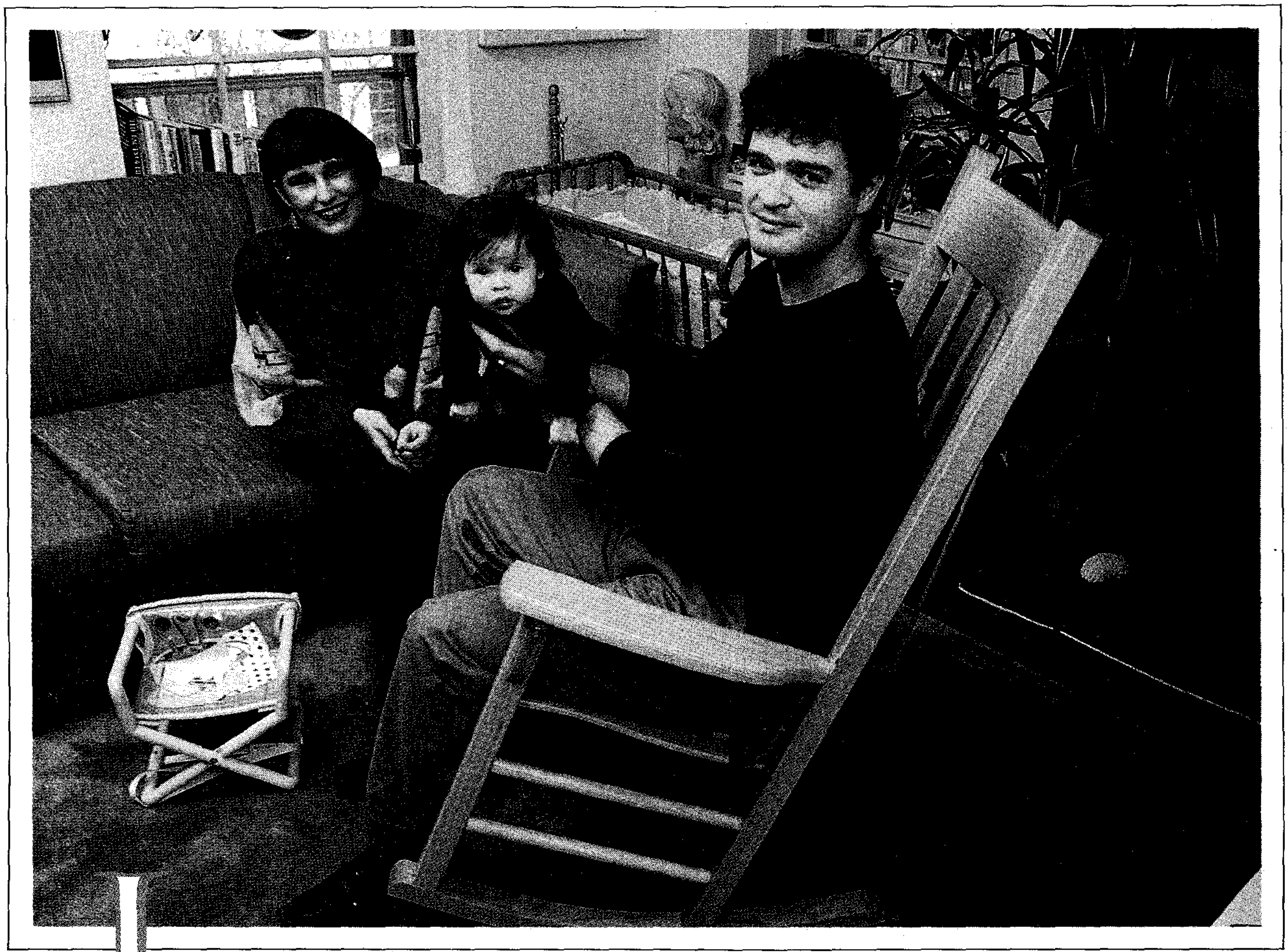
In November 1983, Daniel and Kristi flew back to Wisconsin to get married. The wedding was in a log-cabin church, and they spent a night in an inn overlooking a broad sweep of the Mississippi River. The bathroom there was bigger than the apartment they returned to in New York.

"It was great to be back, but it was sort of 'Well, here we are again,' " Daniel says.

That December, Daniel appeared in *The Human Comedy* at the Public Theater. Some 75 people packed into the apartmen for an opening-night party. The guests draped their coats ove the banister in the hallway and drank with their elbows close to their sides. A few managed to dance.

"Don't ask me how," Daniel says.

In the spring, Daniel's parents flew in from Wisconsin to see the Broadway run of *The Human Comedy.* The father happened to glance out a window as he came into the apartment He called to the mother, and she joined him in gazing at a



IN THE NEW PLACE, THEY COULD HAVE DINNER TEN PACES FROM THE BED.

neighbor who did not bother with a bathroom shade.

"My father said, 'Doris Mae, there's a woman taking a shower over there,' " Daniel remembers. "My mother said, 'Oh, you kids, I can't believe this.' "

That same week, two friends came to stay. They joined Daniel and Kristi on the living-room floor while the mother and father took the bed. The father seemed to feel caged, and he spent much of the time pacing back and forth. The mother nervously packed and repacked her suitcase. She became adept at squishing roaches.

"She'd say, 'I got another one, dear,' " Daniel remembers. "I'd say, 'Good, Ma.' "

THE FOLLOWING WINTER, DANIEL AND KRISTI WERE STILL IN the apartment. Kristi was about to turn 33, and they spoke about having a baby. They reasoned that they had neither the space nor the money.

"We decided to do it anyway," Kristi says.

On a March morning, Kristi ducked into the bathroom with a container while Daniel raced out to a pharmacy. He returned, and they sat down at the table with a home pregnancy test. The red liquid turned clear.

"We thought, 'God, what if it's twins?' " Daniel says.

The morning of November 18, Kristi's labor pains were coming every three or four minutes. The people at Beekman Downtown Hospital determined that she had dilated only two centimeters. They sent her off to face the five flights of stairs to her apartment.

"They said, 'Go home, where you'll be more comfortable,' " Kristi recalls.

By the afternoon, the pains had intensified. A doctor summoned her to the hospital only to order her home. He suggested she reduce her discomfort by strolling around her apartment. She scaled the steps again and paced the few feet from one wall to the other.

"There's not much room to walk there," Kristi says.

A short time later, Kristi's water broke. She had a cesarean, and returned to the bottom of the steps five days later with a baby daughter, Tess. The daughter went into a cradle in the bedroom Kristi and Daniel had converted into a nursery. Mother and father went onto a foldout couch in the living room.

"I told her she couldn't have postpartum blues, because there wasn't room," Daniel says.

In January, Kristi was visited as she breast-fed two-month-old Tess. Daniel crossed the room in three steps and joined them on the sofa. Music played on the tape deck, which lay beneath a baby chair, which was next to a swing, which was next to the table, which was next to the doorway.

"If there's no heat, we just put Tess between us," Daniel said.

"My sister might come live with us for a couple months, too," Kristi said.

Photograph by Don Hamerman.

FUTURA 2000 AND CHRISTINE

FRENCH CONNECTION

IN 1982, THE GRAFfiti artist named Lenny McGurr and known as Futura 2000 flew to Paris to join a traveling show of painters and musicians and dancers of the hip-hop style. He found a car waiting at Orly airport to take him to the radio station that was sponsoring the tour. The main executive greeted him.

"He said, 'Futura Deux Mille, how are you?' " Lenny remembers.

As he returned the salutation, Lenny saw a radio personality named Christine Carrie stroll into the office. She had long, fine hair, wide eyes, and full lips. Her breasts were plainly visible under her sheer blouse.

"I noticed that was considered to be okay in France," Lenny says.

That day, Lenny was sporting the latest New York street look. He wore a sheepskin coat and a black Kangol hat and a huge pair of goggles that eclipsed much of his face. His sneakers, or *baskets*, as they are called in France, had fat shoelaces. The laces were, of course, untied.

"I said, 'Nice *baskets*,' " Christine remembers. "I couldn't even see his face. It was really weird for me. I didn't know people were looking like that."

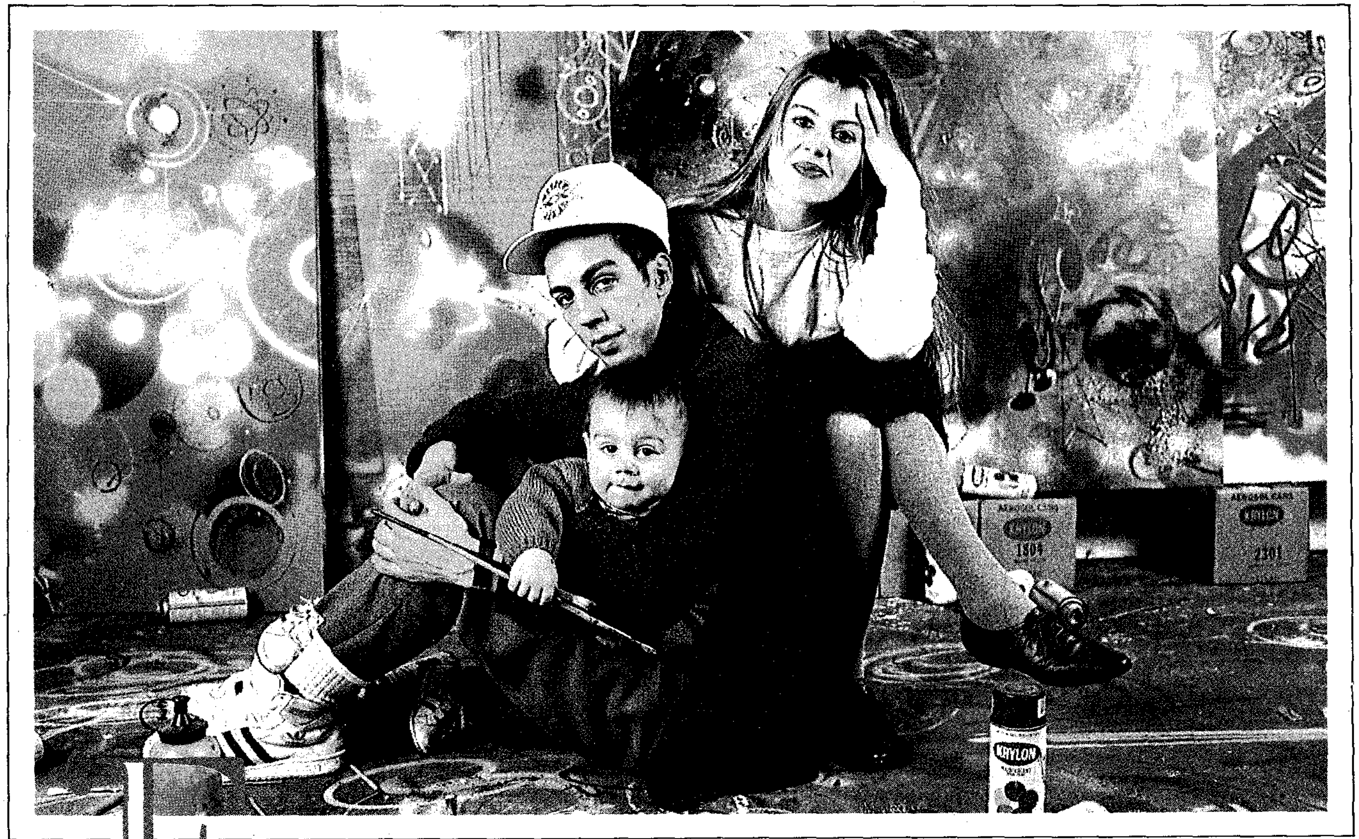
The next afternoon, the rest of the troupe arrived from New York. Christine walked into the station's cafeteria and found a roomful of young men with untied *baskets*. The young men took instant notice of her own style.

"Everybody was like, 'Who's that?' " Lenny remembers. "I was like, 'Yo, chill out. I met her yesterday.' "

As the members of the troupe tasted their first French meal, somebody said he had spotted a McDonald's nearby. They all rose and headed off to the Champs-Élysées for a Big Mac. When they returned to the station for an interview, both Lenny and a dancer named Mark invited Christine to have dinner that evening. Christine chose Lenny.

"Mark said, 'Yo, you goin' out with her?' " Lenny remembers. "I said, 'Like, yeah, I am.' "

While they dined near the Seine, Lenny told Christine about tagging subway trains while growing up on West 103rd Street and about painting A-4 jets while serving in the Navy. He had since started working on canvas, and the results were earning



FRIENDS ASKED, 'WHAT KIND OF GUY IS THAT? HE DOES NOT SPEAK FRENCH.'"

Photograph by Don Hamerman.

him a certain celebrity and a small fortune.

"He try to explain to me what graffiti was," Christine says.

The next night, Christine joined a huge crowd at the Bataclan Club to see the show. She squeezed down by the stage and saw her first break-dancers and rap singers. Lenny took a spray can to a four-by-eight-foot canvas. His hand moved in a half circle to make a *C*.

"I liked him, I liked him, I liked him," Christine says.

After the show, Christine met Lenny at the stage door. She walked him to the bus that was to take the troupe to the airport. He paused and presented her with his white Levi's jacket. FUTURA 2000 was emblazoned on the back in pink.

"Nobody in France had this type of jacket at that time," Christine says. "Everybody was so jealous."

The following evening, the troupe performed in London. The next show was in Christine's hometown, Lyons. Christine's mother was in the audience, and the tour director introduced her to Futura Deux Mille.

"He said, 'This is going to be the husband of your daughter, Madame,' " Lenny says. "She didn't believe him."

After a performance in Strasbourg, the troupe returned to Paris. Lenny gave Christine a four-by-six-foot painting that vibrated with yellows and reds and blues and greens. She invited him to her apartment by the Louvre.

"I said, 'You're going to have tea at my place,' " Christine says. "I meant something else and he knew it."

A FEW DAYS LATER, LENNY HAD TO FLY BACK TO NEW YORK. HE showed in more galleries, and he called Christine nearly every day. When she agreed to visit him, he sent her a round-trip plane ticket.

"I was so happy," Christine says. "I went like, 'Yo.' "

Just before Christmas, Christine landed in New York. Lenny took her to the Empire State Building and the Roxy nightclub and a Japanese restaurant. She seemed most to enjoy being alone with him at his loft in Williamsburg.

On a jaunt to Delancey Street, Lenny took Christine into a pawnshop. He bought her a gold nameplate that said LENNY, and she remembers doing her best to appear appreciative. She says, "I didn't really tell him, but it wasn't my style. For French people, it was really *tacky*."

With the nameplate dangling from her neck, Christine went back to Paris. She remembers, "My friends, they kept asking me, 'What's that? What's that?' I was telling them, 'He gave it to me and I like it and don't say anything to me.' They were saying, 'What kind of guy is that? He does not speak French.' "

Over the next two years, Lenny kept telephoning Christine. He flew to Paris every few weeks, and she would meet him at the airport with a big hug. He would give her a Polaroid camera or a portable cassette player or a huge brass belt buckle.

"Going to France was like taking the train," Lenny says. "I'd say, 'I got to do it,' and that'd be it."

In January 1984, Christine telephoned Lenny and said she was pregnant. She gave up her radio show, and she landed at Kennedy airport with 60 kilos of clothes. Her mother flew in that summer to assist her through the final weeks. Lenny took the mother to a showing of East Village art.

"She mainly stood off to the side," Lenny says.

On October 12, Christine went into labor. Lenny and the mother stood outside the delivery room at Bellevue hospital and listened to Christine scream. Lenny spoke almost no French. The mother knew next to no English.

"It was a little hard to communicate," Lenny says.

The sound of a hand smacking a backside was followed by a high-pitched cry. Lenny grabbed the mother and tears rolled down her cheeks. He says, "We kissed and we hugged. I knew it was a boy by the yell."

Last Valentine's Day, Lenny and Christine decided to get married. They left five-month-old Timothy with a German neighbor and went down to City Hall. A graffiti artist named Freddy came along to serve as the best man.

"I got as dressed up as I could," Lenny says. "I must have had on a shirt and a tie for a change."

When they arrived, Lenny and Christine discovered that dozens of other couples had chosen that date. The next day, Lenny put his tie back on and they returned. A clerk read a few words and Lenny and Christine were husband and wife.

"It's a lot quicker than I imagined," Lenny says.

As Valentine's Day 1986 neared, Lenny and Christine were found at the apartment they share on Second Avenue. Lenny turned on the radio, and Timothy began to dance. He had a unique style that included stuffing his fingers in his mouth, and he kept bopping until Christine drew his bath.

"*Bonjour,*" Christine said.

"*Da-da,*" Timothy said.

"Yo," Lenny said.

VITO AND JOEY

GUYS AND DEALS

IN THE FIRST minutes of the interrogation, the hit man Vito Arena confessed to a murder. He further said that he had information about many other gangland slayings, and the detectives waited to hear what he wanted in return. He did not make the usual demands for money or a light sentence. He spoke only of a young, dark-haired hoodlum named Joey Lee.

"As long as we're together," Vito was heard to say.

On this June day in 1982, Joey Lee was being held for joining Vito in a series of armed robberies. The detectives rushed to interview him, and he, too, offered to tell all. He also made no demands for cash or reduced jail time. He also seemed to have a single concern.

"I don't care how long I have to be in jail; I just want to be with Vito," Joey was heard to say.

When the detectives questioned the two men together, the slender Joey sat quietly beside his hulking, moon-faced partner. Vito stirred a cup of tea and gently handed it to Joey. Then Vito went back to telling a story that would eventually lead to the arrest of Mafia boss Paul Castellano.

"I love Joey," Vito was heard to say. "And Joey loves me."

Until he was 35, Vito had apparently been something of a loner in the Brooklyn underworld. He was unquestionably a talented car thief, and this endeavor seems to have been his singular obsession. Apart from a doting mother who insisted to authorities that Vito was at heart a good boy, he appeared to have little contact with people outside his profession.

"The only time Vito had dealings with people was when he was stealing cars," says parole officer David Blum. "Cars. Cars. Cars. That was his thing. It was like he had a disease."

A month before his thirty-sixth birthday, Vito met seventeen-year-old Joey Lee of Coney Island. Joey was the frail, soft-spoken son of an Irish chauffeur, and his only remarkable feature was a pronounced overbite. He soon seemed to rival automobiles as the focus of Vito's passions.

"Usually, criminals fall in heat, not love," Blum says.

At about this time, Vito began stealing cars for a ring associated with the Gambino crime family. He brought Joey in to remove registrations and other incriminating documents from the four to seven cars that came in each night. Sometimes, Vito took Joey out on a theft.

"Just regular cars—Malibus, Buick Regals, stuff like that," Vito says in court papers. "Nothing exotic."

Friday and Saturday were the ring's regular nights off, and Joey often joined Vito for dinner at a Chinese restaurant. Other members engaged in such pastimes as cutting the heads off dogs and watching women have sex with horses. On Sunday evening, they were all back out making $100 a car.

"When you think of the volume, it wasn't bad," Vito says in the transcripts.

After a few months, Joey moved into Vito's apartment on Ocean Parkway. Vito was by far the more forceful figure, and he settled a dispute with an upstairs neighbor by threatening to throw the man out a window. The household arsenal included a .38-caliber revolver, a .44-Magnum rifle, and a shotgun.

"Sawed off," Vito says.

One day, Vito handed Joey the .38-caliber revolver and said he needed some assistance with a contract murder. Joey agreed to keep watch outside a garage while Vito and several colleagues went in to kill a thief named Joseph Scorney.

"I shot him the first time," Vito says. "[The bullet] hit him in the shoulder blade and fell right to the floor. I remember looking at it. [He] turned around and I shot him again. He fell down to one knee, at which time I put the gun in his mouth and shot him again."

Afterward, Vito helped stuff Scorney feetfirst into a 55-gallon steel drum. "I says, 'That's it.' I says, 'I'm not going to be mixing up cement too. . . .' I stayed there while they filled up the barrel with cement, and I remember looking at it and saying, 'This is going to look kind of suspicious.' "

As the cement set, Vito and the others drove off to eat in Chinatown. Vito's colleagues then loaded the steel drum onto a van. Vito and Joey went on to rob Scorney's apartment of jewelry and $25,000 in cash. Vito later visited Scorney's parents and asked about their son's Porsche. The mother offered Vito cookies and something to drink.

"She was a nice lady," Vito says.

THE FOLLOWING WEEKEND, VITO AND JOEY WENT WITH THE contractor of the murder to a fishing pier in Center Moriches, Long Island. The contractor's wife and children stood a few feet away while the man pointed out where the others had dumped the steel drum. He said the operation had drawn some attention from the local citizens.

"He says, 'We just never realized the weight that would be involved,' " Vito remembers. "They had to more or less roll it out, and when it hit the water, the water splashed clear over the van onto the pier itself and the people had looked at them."

On other hits, Joey stayed home. Vito returned from one double homicide complaining that a hot shell from an automatic had dropped down his shirt. He added that the other killers had sent him off for hot dogs and pizza while they dismembered the bodies.

"Haw, that is not very funny," Vito remembers.

The afternoon of June 3, 1981, Vito and Joey went to lunch in a stolen Chevrolet. They suddenly heard a siren, and they led an unmarked police car on a high-speed chase. When they finally pulled over, Vito asked officer Jerry Friedman to go easy on Joey.

"Vito was saying, 'He doesn't know anything, you don't have to bother him,' " Friedman recalls. "He was saying, 'He was only along for the ride.' "

At the Coney Island Avenue station house, Friedman searched the Chevrolet. He found a pair of surgical gloves, a knife, an ice pick, and three .22-caliber bullets. He also came upon a red photo album.

"I thought, 'What the f--- is this?' " Friedman says.

The Polaroid photos inside the album showed three nude men in a variety of sexual embraces. Friedman recognized two of the men as Vito and Joey. He put this together with the other items in the car, and he realized that he had met his first gay hit man.

"I didn't even know they existed," Friedman says.

With the album under his arm, Friedman went up to the squad room to interview Vito. Friedman says, "He said, 'Please, don't show it to anybody. Whatever you want, I'll do it.' The book became my leverage."

At Vito's insistence, Friedman agreed to include Joey in the deal. Vito pledged to provide information about gangland slayings and corrupt prosecutors and crooked cops. Friedman arranged for Vito and Joey to be freed pending disposition of the car-theft case. Vito and Joey promptly disappeared.

Over the next year, Vito and Joey hid out in motels. They robbed several dentists and two realtors at gunpoint. Vito had one of the dentists X-ray Joey's teeth and fill a cavity. Vito asked another to check Joey's overbite.

"I said that I think he could use corrective braces," Vito says.

On June 5, Vito and Joey left the Terryville Motor Lodge on Long Island and went to the nearby Good Earth Chinese restaurant. They happened to sit down 25 feet from Sergeant Steven Marks of the Brooklyn Robbery Squad, who was there off-duty with his wife and children. Marks had been hunting Joey and Vito for a month.

Without alarming his family, Marks went to the telephone. He watched Vito and Joey feast as he quietly summoned his squad. Marks says, "They were ordering and eating like the Russians were coming through the Holland Tunnel."

As Vito and Joey left the restaurant, the people from the robbery squad pulled up. Joey had a .45-caliber automatic in his shoulder bag, and he stayed with the Suffolk County police. Detectives of the Organized Crime Homicide Task Force whisked Vito to the U.S. Attorney's office in Manhattan.

"How's Joey?" Vito was heard to say. "Can I talk to Joey? I want to make sure Joey's all right."

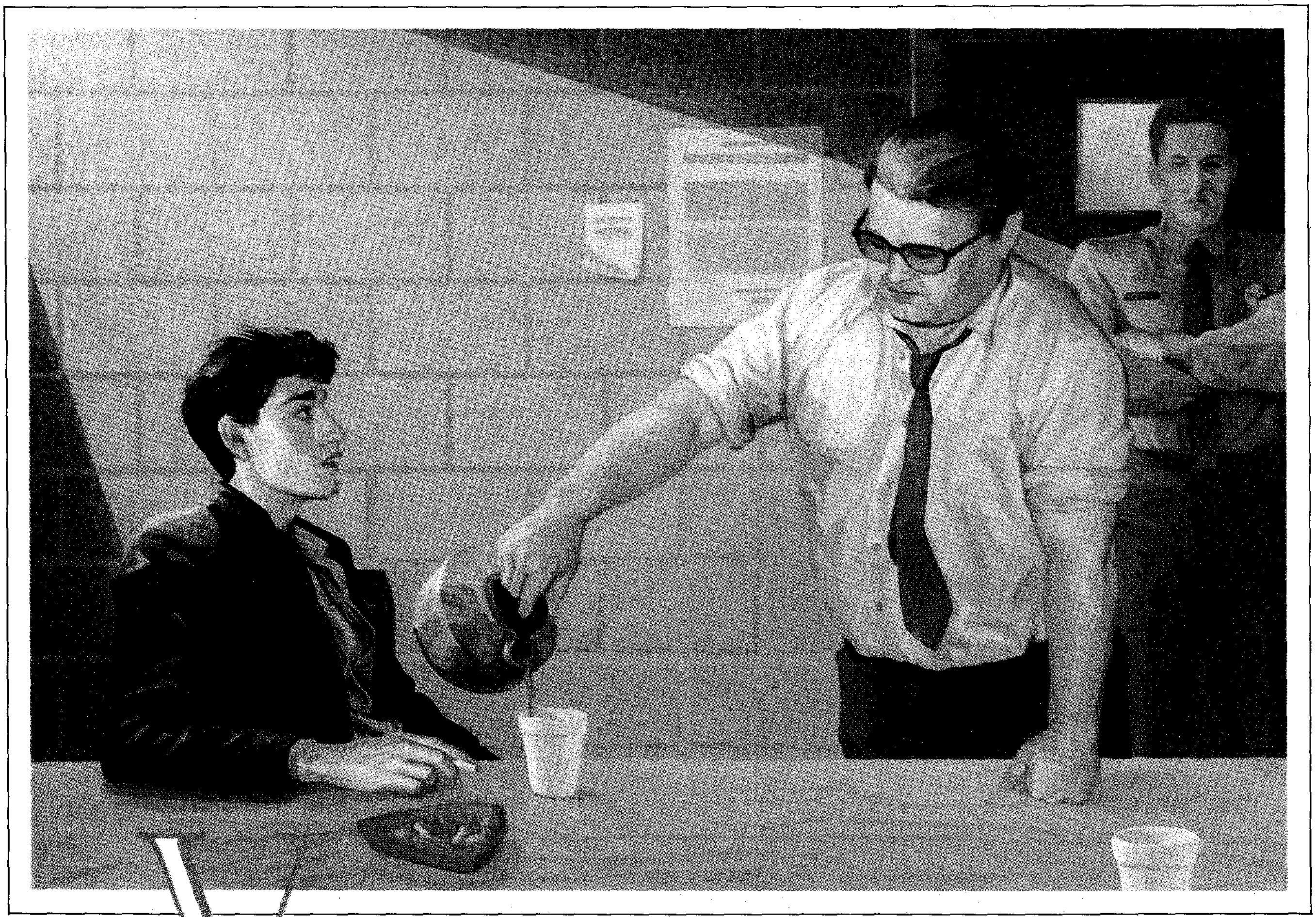
In a small room on the third floor, Vito again offered to make a deal. He sometimes seemed more concerned about Joey than himself as he bartered information for leniency. He was to get eighteen years; Joey was to serve just a year for almost a dozen violent felonies. Joey was also to have his overbite corrected.

"It's called plea bargaining," Vito says.

EACH DAY, VITO AND JOEY RETURNED TO THE INTERROGATION room. Joey sometimes seemed to grow anxious. Vito would ask if they could have a moment alone, and the detectives would step into the hallway. Through the ajar door would come a voice that might have been a husband cooing to his wife.

"Joey, now Joey," Vito was heard to say.

After a few minutes, the detectives would reappear and the talk of gangland murders would resume. The questioning con-



VITO SPOKE ONLY OF A HOODLUM: "AS LONG AS WE'RE TOGETHER."

tinued until the time came for Joey and Vito's nightly trip to Otisville prison. There, they were something of an item.

"He had the cell next to me," Vito says.

By July 1983, Joey had served thirteen months of his twelve-month sentence. He might have stayed much longer had prison officials not realized that they had the first convict on record to remain voluntarily past his term. He then became the first convict on record who had to be evicted from jail.

"Just let me be with Vito," Joey was heard to say.

Upon his reluctant departure from prison, Joey was enrolled in the witness-protection program and given a new identity. He wrote to Vito, and a corrections official screened one of the letters. Vito flew into a rage.

"She went and read it word for word, and I just didn't think that was proper," Vito says.

By then, the detectives had used Vito's information to force another mobster to talk. The case became a 51-count indictment against 21 associates of the Gambino crime family. Paul Castellano went up the courthouse steps in handcuffs, charged with complicity in extortion, drug smuggling, and 25 murders.

" 'Big Paul' Castellano," Vito says.

A major witness in a case that U.S. Attorney Rudolph Giuliani was calling "historic," Vito made demand after demand. He asked for a radio and Bruce Springsteen records and more hot water. He telephoned a top prosecutor to complain that his steaks were smaller than those served other inmates.

"Who else was I going to call?" Vito says.

At one point, Vito insisted on the return of his red photo album. He requested a barber chair for his cellblock, and he complained when a used one arrived. He also asked for an operation to have the fat sucked from his face.

"I felt my appearance was *awful,*" Vito says.

As the trial neared, Vito's main concern was to see Joey. Vito told the prosecutor to enlist the help of Attorney General Edwin Meese in arranging a lovers' rendezvous. Vito was recorded saying, "I want things straightened out here, and I mean it.... If nothing happens, I will lose my memory."

On October 31, 1985, Vito took the stand wearing a blazer and tinted glasses. His testimony ranged from the killing of Scorney to the murder of a nineteen-year-old woman. A defense team led by James LaRossa hammered at him and seemed to shake some of his testimony. One lawyer questioned him about Joey.

Q: "Did you have a sexual relationship with Joey Lee?"

A: "Did we have a sexual relationship? On occasion."

For a long moment, Paul Castellano stared at Vito Arena. The trial broke for lunch a few minutes later, and Vito returned to the custody of the marshals. Castellano strode from the courtroom to the hallway.

"If that man says he knows me, I am going to kill myself," Castellano was heard to say.

Six weeks later, a trio of gunmen executed Castellano in front of Sparks restaurant. Vito was by then in a federal prison in Minnesota. Joey was in Houston. He was arrested for a homicide there, and law-enforcement people are saying that Joey and Vito may soon be together again, after all.

Illustration by Susan Rosenberger.

MARK AND LAURIE

SAVING THE FIREMAN

WHEN HE AWOKE from the car accident, the 28-year-old New York fireman Mark Hannigan found himself in a place of absolute darkness. His hand closed around a metal rail and his stunned brain decided that he was on a sailboat. Then the sounds of a hospital came out of the black and he understood that he must be holding the rail of a bed. He overheard a nurse playing tape-recorded reports on the patients and learned that he would be blind for life.

"I said, 'Well, it's true, right?' " Mark remembers. "The nurse said, 'You'll have to talk to the doctors.' "

After he was discharged from the New York Hospital–Cornell Medical Center, Mark found himself sitting blind and alone in his house in Bay Shore, Long Island. He could still drink a lot of beer, and he sometimes went with a neighbor named Jimmy to the singles bars. Jimmy was big and handsome, and the young ladies flocked to him. Any women Mark asked out on a date always seemed to have a prior commitment.

"It's almost like you got AIDS," Mark says. "I thought I'd never meet another girl."

On a warm Saturday in October 1981, Jimmy drove Mark to Robert Moses beach. They crossed the soft sand, and Mark heard Jimmy invite somebody to join them. In a low yet feminine voice, a woman accepted the offer. She said her name was Laurieann.

As Jimmy and Laurie strolled and chatted, Mark stumbled along. He quickly discovered that the tides had carved big gullies in the beach. He says, "My cane is jamming and sticking me in the stomach and I'm falling in the water, and Jimmy is making time with her. I thought, 'Oh, well.' "

Back at the parking lot, Jimmy wrote Laurie's telephone number on a bit of paper. Jimmy had lost the paper by the time he and Mark were halfway home. Mark for some reason remembered the number, and he rattled off the digits. He then

'I NEVER MET A GIRL THAT LIKED MILK AND CLAMS, AND SHE LOVES BOTH."

Photograph by Mark Wexler.

asked Jimmy to describe Laurie. Jimmy said she had red hair and a clean, fresh look.

"I said, 'Oh yeah? Sounds nice,' " Mark recalls.

That Sunday, Jimmy and Laurie stopped by Mark's house. Here in his own home, Mark had the nerve to make conversation. He learned that he and Laurie had gone to rival high schools, that she liked sports as much as he did, and that her grandfather had been a fireman. She shared Mark's fondness for milk and for clams.

"All my life, I never met a girl that liked milk and clams, and she loves both," Mark says.

The next Saturday afternoon, Mark answered his phone and heard Laurie's voice. She asked what he had on his agenda for the evening. He said that he had no plans. He has a very clear memory of the words that followed.

Laurie: "Would you mind if I came over and cooked dinner for you?"

Mark: "No. No. Not at all."

Laurie: "What do you like?"

Mark: "I like anything."

Laurie: "I was thinking of mussels marinara."

Mark: "Ohhhhh. Yeah. I'll make the garlic bread."

During dinner, Mark started opening the mussels and leaving them uneaten. He remembers, "I was nervous. I said, 'What about you and Jimmy?' She said, 'The whole thing is, I want to meet you.' I said, 'Me? You want to meet me? Why?' She said, 'We have so much in common.' "

Almost at that instant, Jimmy called. He had seen Laurie's Volkswagen on the block, and he asked if she was at Mark's house. Mark says, "I said, 'We're having dinner.' There was a little bit of a pause, and he said, 'Oh.' "

After the meal, Mark and Laurie prepared to go over to Jimmy's house. Mark says, "Now I'm feeling guilty. I figure he's gonna hate me or break my head. I said, 'What are we going to say? He's *big*.' "

Suddenly, Mark felt a pair of firm, full lips press against his own. He raised his hand. Laurie's face was smooth and soft. Her hair was straight and fine.

"She said, 'Don't worry about a thing,' " Mark says.

Moments later, Mark was across the street, listening to Jimmy fidget. Jimmy put on a record, only to decide that he wanted to hear something else. Mark reasoned that he should give Laurie and Jimmy a chance to talk. He went home and cheered his own good luck.

"I can just tell my face is beaming," Mark says.

The next Saturday, Laurie visited Mark's house. She paused on her way out and gave him a kiss. He recalls, "She said, 'Mark, I love you.' I said, 'What?' She said, 'I love you.' I said, 'Me? Really? I love you too.' I was jumping up and down."

BY EARLY 1982, MARK HAD A GUIDE DOG NAMED REGGIE. MARK made his first solo trip into the city and got a job as a transcriber with the Fire Department's medical division. As he waited at the Brooklyn LIRR station for a train home, he felt Reggie scoot to the side. Then he heard a deep, angry voice.

"I heard, 'Hey, man, your dog just grabbed my chicken,' " Mark says.

As he had been instructed, Mark punished Reggie by jerking hard on the harness. His elbow struck an elderly woman. The police arrived to find the man still screaming about his chicken and the elderly woman sprawled senseless on the floor. A cop named Murphy spoke to Mark.

"He said, 'What train are you taking out?' " Mark says. "I said, 'Whatever one I can.' "

When he was finally home in Bay Shore, Mark sat down exhausted. He heard voices, and he remembers, "I said, 'What are you doing in my house?' They said, 'This is our house.' " Mark realized that Reggie had taken him to the wrong address. After Mark returned to his place, he spoke to Laurie.

"I said, 'Do you really know what you're getting into? I'm blind,' " Mark says. "She said, 'I know.' "

As Christmas of 1983 neared, Mark went into a jewelry store in Roosevelt Field. He felt hundreds of engagement rings until his fingers touched the one that was perfect. He returned with a diamond set in six prongs of yellow gold.

Early on Christmas Eve, Mark knelt before Laurie in his living room and gave her the ring. He remembers, "I said, 'Laurie, I wanted to ask you this since the day I met you.' She said, 'Mark, I'd love to marry you.' And I said, '*All right.*' "

On March 31, 1984, Mark's brother led him onto the altar at St. John's church in Sayville. The music started and Mark heard the rustle of a wedding dress. He felt a hand that was trembling as much as his own.

"She said, 'How you doin', cutie? You want to get married?' " he says.

As evenly as he could, Mark recited his vows. Then he listened to that low yet feminine voice he had first heard on the beach. Laurie's hand guided his as he slipped the ring on her finger. He asked if they could kiss.

"I grabbed her and kissed her maybe 40 seconds," Mark says. "It was a long one."

After a honeymoon in St. Thomas, Mark and Laurie settled into the house in Bay Shore. Mark had grown accustomed to cooking and cleaning at the firehouse. Laurie did the driving and mowed the lawn.

"We just switch our roles around a little bit," Mark says.

The other day, Mark was visited in his office at the Fire Department. Reggie slept at his feet as he talked to Laurie on the phone. She was now five months pregnant, and she reported that she was feeling fine. When Mark hung up, he had a smile.

"My bride," Mark said.

BLANCA AND ANGEL

YOUNG BLOOD

ONE EVENING LAST summer, the waitress Blanca Santiago looked up from her labors and saw the small face of a twelve-year-old boy in the window of Kellogg's diner in Williamsburg. She paused for an instant, then went back to clearing the tables and taking orders and pouring coffee and writing checks and bagging takeout. When she glanced up again, the small face was still gazing at her.

"I thought it was just kids playing," Blanca says.

That week, the face appeared in the window for hours at a time. A second boy, about eight years old, finally came into the

"I SAID, 'YOU DON'T WANT A LADY WITH KIDS.' HE SAID, 'I'LL HELP RAISE THEM.'"

diner and asked to speak to Blanca. The boy introduced himself as the twelve-year-old's brother.

"He said, 'My brother told me to tell you that he likes you,'" Blanca remembers.

The next day, the twelve-year-old himself walked in. He took a stool at the counter and ordered a Coke. He said his name was Angel Adams and he asked Blanca if she was married. She said that she was separated. He then asked this pretty waitress eleven years his senior to marry him.

"I told him, 'I'm too old,' and he says, 'I don't care,'" Blanca recalls. "I said, 'I got kids. You don't want a lady with kids.' He said, 'I'll help you raise them.'"

Each afternoon, Angel climbed onto the same stool. He nursed a single Coke and kept his eyes fixed on one person for the next eight hours. If Blanca went over to a table, he turned slowly on the stool and followed her with his gaze.

"He had these beautiful little eyes, and he would sit there with one soda and just sip by sip look at me and smile," Blanca says.

As Blanca scurried around with eggs and burgers and fries, Angel spoke to her in his child's voice of her great beauty and charm. He always seemed to sense when the bustle was wearing her down, and he pledged to take her away from the diner. He promised to buy her an ankle bracelet and a white Cadillac.

"He'd sit there and feel sorry for me," Blanca says. "He'd say, 'You look tired. Take a break. You want something to drink?' He'd say, 'I'll go out and get a *good* job.'"

One day, Angel showed up at the diner wearing a gray shirt and a black tie and black slacks. Blanca remembers, "I guess it was to impress me. He felt very out of place. As soon as I saw him, he went home and changed into a T-shirt."

Sometimes, the eight-year-old brother came in and teased Angel. The brother went too far when he said that Blanca had hairy legs. She says, "His brother told him I have man's legs. He took him outside, and they had a little fight. He says, 'Don't talk about her that way.'"

During another shift, a husky gentleman in his twenties flirted with Blanca. Angel followed the man out of the diner. Blanca says, "[Angel] tried to punch him out. He said, 'That's my girlfriend.' Everybody would look at him and they would wonder what was doing with the little kid."

After the tussle, Blanca told Angel that she could not have him attacking the customers. Angel slunk away and spent the next few days riding his bicycle in front of the diner. When he caught Blanca's eye, he rocked back and rode on one wheel.

"He'd just ride back and forth and try to pop wheelies," Blanca remembers. "His brother came in and asked if I was still mad. I said, 'Tell him he can come back inside and talk to me.'"

Returning home from work one evening, Blanca sensed that she was being followed. She looked over her shoulder and saw Angel. He stepped up and escorted her to her door. He then asked what time she left for the diner.

"He said, 'Every day, I'll be here waiting for you,'" Blanca says.

The next day, Blanca left her apartment building and found Angel standing outside. She remembers, "He said, 'I was waiting for you.' I said, 'You can't do that all the time.' He said, 'Why, you got a boyfriend?' I said, 'Yeah,' and he said, 'I don't mind.'"

Photograph by Mark Wexler.

From then on, Angel walked Blanca to and from work. He seldom seemed to have the courage to meet her eyes. He never even attempted to take her hand. He simply strode along and discussed what appeared to be his favorite topic.

"He would just walk by my side and ask me to marry him," Blanca says. "That's all he would talk about."

One evening when Blanca was off, Angel stopped by her apartment. Blanca said that she was going to the movies with her boyfriend, and Angel became upset. Blanca had a quick conference with her thirteen-year-old sister.

"My sister said, 'He's cute,' " Blanca recalls. "I said, 'You want him? You can have him.' I told her to be nice to him. I told her to make him fall in love with her."

The next day, Angel was waiting outside the building and Blanca knew that her scheme had failed. Angel seemed only to grow more devoted in the days that followed. His passion apparently prompted his aunt to visit the diner.

"She said, 'You're the girl my nephew's in love with?' " Blanca remembers. "I said, 'I guess so.' She just looked at me."

In September, Angel went back to school. Blanca kept working at Kellogg's. On the tougher days, she found herself looking over at the stool Angel had always taken. One afternoon, she glanced up and saw the eight-year-old brother.

"He said, 'My brother told me to tell you that he found a new girlfriend,' " Blanca says.

A few days later, Angel came into the diner. Blanca says, "He said, 'What did my brother tell you?' He said, 'It's not true.' I said, 'Well, that's what he told me.' I knew that it was true. He wasn't the little boy who was attracted to me anymore."

Last month, Blanca peered out the window of the diner and saw Angel walk past. She says, "I kind of missed seeing him sitting there with his Coke. Then I thought, 'That's good; I never wanted to break his little heart.' I waved at him and he waved at me and that was it."

TERRY AND BONNIE

THE LUCKY TIE

IN THE PAST, matchmaker JoAnn had sent 33-year-old Bonnie Bellamy off on a string of blind dates that included a diminutive fellow with huge feet and a homely gentleman who considered himself irresistible to women. JoAnn was now on the telephone saying she had come up with a 37-year-old lawyer named Terry Green. Bonnie said she was not interested.

"It was nerds, wimps, you name it," Bonnie says. "I told JoAnn, 'Please, no more.' She said, 'Hold on a minute.' "

An instant later, a strong, even voice came over JoAnn's three-party line. Terry invited Bonnie to lunch and said he would pick her up at her office at CBS. Bonnie suggested that he might not like her appearance. Terry said he only required that she have no more than one head.

"I said, 'Hey, this is different,' " Bonnie remembers.

The following morning, Bonnie called Zeke's restaurant to make a reservation. She asked for a table by the window. She says, "That way, if he didn't want to see me, he could look out and see other sights than my face."

At 2 P.M., CBS security rang Bonnie and said she had a visitor. She rose from her desk and went out to the reception area. She recalls that she did not even try to imagine JoAnn's latest choice.

"I stopped doing that years ago," Bonnie says.

A man over six feet tall was sitting in a chair, reading Walter Cronkite's *Post*. Bonnie tapped him on the shoulder and met a pair of brown eyes behind horn-rimmed glasses. Terry beheld a single pretty head with a broad smile. He held the door for her as they strolled out into the overcast afternoon.

"I said, 'Oh, this is just the first time; that'll wear off,' " Bonnie remembers.

At Zeke's, Terry again held the door. A waiter led the couple over to the table by the window, and Bonnie ordered baked ziti. Terry had fish with dill sauce. As he ate, the sun came through the clouds and the light gleamed in Bonnie's eye.

"I thought two words," Terry says. " 'My God.' "

As best he could, Terry made small talk about his childhood in Oklahoma, his move to New York, and his career in civil law. Bonnie spoke of growing up in Brooklyn and of working as an assistant to Ed Bradley. She found herself taking Terry's arm as they walked back to her office.

"We just said good-bye," Bonnie says. "He was going to call me."

A half-hour later, Bonnie's telephone rang. Terry asked if she wanted to have dinner that evening. Bonnie had to go to a community meeting, and they agreed to go out the next night. Bonnie hung up and pretended to go back to work.

"I was really just daydreaming," Bonnie says.

That afternoon, Terry handled a matter in court. He returned to his office and discovered the secretaries huddled around a spray of roses and freesia. They waited for Terry to read the card and tell them who had sent the very proper and disciplined Mr. Green flowers at work.

"I said, 'That's private,' " Terry remembers. "I took the flowers into my office, and I just stared at them for about an hour."

Long after the last secretary had gone home, Terry paced his office. He tried again and again to get through an appeals brief. He says, "I was staring at dark smudges on paper, and none of it made any sense. I said, 'I think it's a little more than an infatuation.' "

When Bonnie got home from her community meeting, her answering machine played back a message from Terry thanking her for the flowers. She made a cup of tea and got in bed, prepared for her usual bout of insomnia. She almost instantly drifted off to a deep, easy sleep.

"It was like I was a baby," Bonnie says. "Something was going on."

The next evening, Terry put on his lucky tie and took Bonnie to Shun Lee Palace. They ate and chatted about sports, and Terry abruptly turned serious. He remembers, "I said, 'Listen, I don't know how you feel, but are you looking for a long-term commitment?' She said, 'Yeah.' "

Again, they talked sports. Again, Terry became serious. He says, "I said something like 'I don't know about you, but I feel very deeply when I care about someone.' She said, 'Do you want to set a date?' I said, 'Wow, happy days.' "

By powers neither seemed to fully comprehend, Terry and Bonnie found themselves engaged before the fortune cookies arrived. Terry fought an urge to lean across the table for their first kiss.

"I was afraid of knocking something over," Terry says. "I said, 'Be cool.' "

As they left, Terry placed Bonnie's scarf around her neck and helped her with her coat. He held the door and stepped out beside her on the sidewalk. In the cold, clear night, he took her in his arms. They kissed.

"Straight down to the toes," Bonnie says.

After another remarkable sleep, Bonnie went to work. Terry completed the brief and finished up a case in court. In the midst of his summation, he suddenly drifted off.

"The judge said, 'Mr. Green, can we continue today?' " Terry remembers. "I said, 'Your Honor, I'm sorry, but a personal situation has sort of grabbed hold of me.' I said to myself, 'God, where was I?' "

The last Saturday of 1985, Terry and Bonnie went shopping. They went from Saks Fifth Avenue to Concord Chemists. Terry said that his hands were getting cold, and he asked Bonnie to hold a small box. A clerk watched her flip open the top and take out a ring with a pear-shaped diamond.

"I asked the clerk, 'What do you think?' " Terry says. "He said, 'I hope my girlfriend doesn't want a ring like that.' "

On New Year's Eve, Bonnie bought a bottle of Dom Pérignon. Terry came by her Brooklyn apartment, and they talked quietly in the living room. Terry and Bonnie the insomniac dozed off at 11:40. She was awakened at twenty minutes into 1986 by the foghorns from the Navy Yard.

"I said, 'Terry, we missed New Year's,' " Bonnie says. "Then we went back to sleep."

THEY WERE ENGAGED BEFORE THE FORTUNE COOKIES ARRIVED.

JIMMY AND NORMA

TIMES SQUARE ROMANCE

IN THE FINAL hours of 1985, Norma Commons and her older sister Carla had a sudden impulse to spend New Year's Eve in Times Square. The sisters immediately left their home in Virginia and hopped a plane to New York. There, they checked into the Helmsley Palace hotel.

With two bottles of champagne and a camera, Norma and Carla headed out to join a celebration they had watched many times on television. The scene proved to be a bit wilder than they had expected. Wolf packs were snaking through the crowds, chanting, "Forty-deuce, Forty-deuce." Mounted cops were struggling to keep their horses calm.

At Broadway and 47th Street, the sisters came to a wood barricade. Carla suggested that they spend the half-hour before midnight looking for a handsome fellow. Norma quickly spotted a tall man with black hair who was standing by a subway entrance. The man wore a party hat, and he held a tin horn.

"I looked around and said, 'Here he is,' " Norma says.

When Norma went up to the man, he smiled and said his name was Jimmy. She told him her name and her hotel. She asked him to pose with her for a picture and he pulled out a police shield.

"He said, 'It's going to have to be quick, we're going to make a bust,' " Norma says.

An instant later, a wolf pack hit a gentleman who was standing by the subway stairs. One of the muggers began to flee with an undercover policewoman clutching his waist. Jimmy dropped his tin horn and helped bring the mugger down.

As Norma retrieved the horn and Carla took pictures, Jimmy started wrestling with a second, bigger mugger. A loaded pistol fell out of the second mugger's pocket. More cops joined the struggle, and the crowd started cheering. Norma and Carla found themselves trapped in a solid mass of people.

"My sister said, 'Let's get out of here,' " Norma says. "And then we realized that we couldn't."

After a third mugger was handcuffed, Jimmy and his squad led their prisoners down the subway stairs. Norma and Carla drank champagne and watched the ball descend. They rode the departing tide of celebrants back to their hotel.

"We were singing and stuff and being dumb," Norma says.

Down at the Times Square office of the Transit Police, Officer Jimmy Nuciforo printed and processed one of the muggers. He wrote on an arrest report that the subject was a five-foot-eight male with brown eyes. His greater concern was with a

Photograph by Mark Wexler.

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SHE WANTED TO TAKE HIS PICTURE. HE SAID, "WE'RE GOING TO MAKE A BUST."

five-foot-five female with blue eyes.

From the pay phone by the lockup, Jimmy called the Helmsley Palace. Norma was already asleep and Carla answered. She invited him over. He says, "I said, 'The only thing is, while rolling with the guy I happened to roll in some horse manure.' She said, 'Come on up anyway.' "

Near dawn, Jimmy climbed into a police van for the ride back to his command. The van passed the Helmsley Palace hotel, and the driver agreed to stop for a moment. All Jimmy had in his wallet was a $5 bill, and he gave this to the doorman who opened the van door.

With manure clinging to the left leg of his pants, Jimmy sauntered into the lobby. The sisters were asleep, and he got no answer on the house phone. He failed to get the room number from the man at the front desk.

"You know how manure's got that straw in it?" Jimmy asks.

At 9:30 A.M., Norma woke and dialed the Police Department. "I talked to this woman and said I was looking for a guy. I said, 'I know he was working in Times Square last night and he was undercover and he's nice-looking. He's Italian and his name is Jimmy.' She thought I was nuts."

By chance, Jimmy called a minute or two later. He said he had just got to his home in Brooklyn and that he was in dire need of sleep. He suggested they meet at 23rd Street and Park Avenue South at 3 P.M. Norma agreed, and she spent the intervening hours drinking with Carla at the Grand Hyatt hotel.

On the appointed hour, Norma and Carla met Jimmy and a cousin. Norma gave Jimmy a short poem she and Carla had composed on a Grand Hyatt hotel cocktail napkin.

We looked high and low for a good-looking guy,
And as luck would have it, you came by.
Just wanted a photo, got so much more.
With our would-be muggers you wiped the floor.

After a meal in Brooklyn, Jimmy drove Norma and Carla to Kennedy airport. They skirted East New York, and Norma pointed to a huge mountain swarming with thousands of sea gulls. Norma recalls, "I said, 'What in the world is that?' He said, 'That's a garbage dump.' I said, 'Oh.' "

That week, Jimmy and Norma were on the phone with each other for hours. Norma said that he owed her a poem. Jimmy composed some verse about their New Year's Eve:

It might have been luck.
I hope it was fate.
I will always remember
Our one minute date.

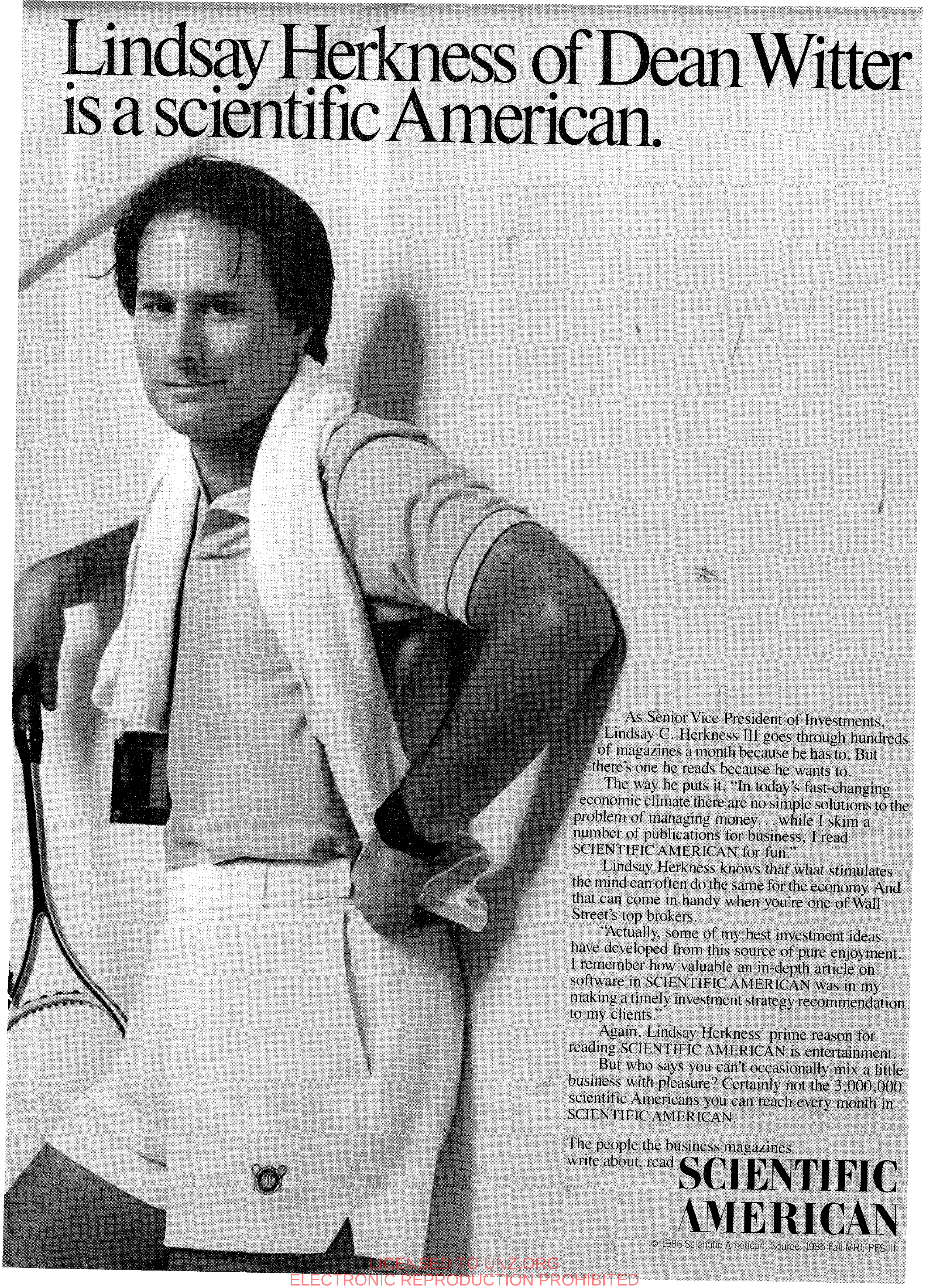
Early Saturday morning, Jimmy finished processing a chain-snatcher and caught a train to Washington, D.C. Norma met him at Union Station. As they drove toward her house in Arlington, she pointed out the Capitol and the White House and other sights not half the size of the East New York dump.

"He said, 'Is that what people come to Washington for, to see all this stuff?' " Norma says.

On into Sunday, Jimmy Nuciforo, transit cop, danced and laughed with Norma Commons, a realtor who had never been in the subway. As he left, she asked if he wanted back the tin horn he had dropped in that moment on Broadway.

"I said, 'No, you keep it,' " Jimmy says. ▬

Photograph by Mark Wexler.



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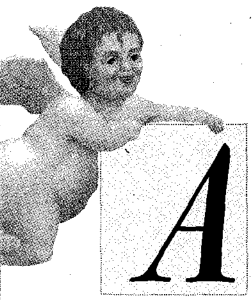
YOUNG

LOVE



BY WENDY GOODMAN

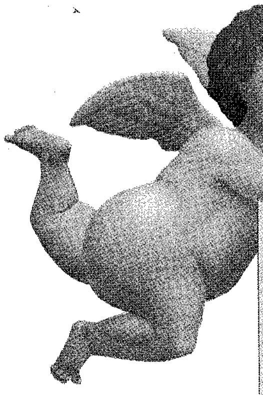
Actress and Click model Lisa Ryall gave a Valentine's Day party a few years ago. "I guess I was the guinea pig in her social experiment," says shoe designer Warren Edwards, who is now her husband. Perhaps, but the little bundle of expended energy cuddled by Lisa at left is living (albeit exhausted) proof that Valentine's Day can last forever. So far, Warren tells us, fourteen-month-old Isabelle—born on Christmas Day 1984—has traveled to St. Bart's, Bermuda, London (to visit Warren's family), and her mom's movie set (Lisa's in Dino De Laurentiis's upcoming *Red Dragon*). "Isabelle goes everywhere with us," says Warren. "She even has her own baby chair at Raoul's and Omen in SoHo. She'll probably never want to eat out when she's eighteen." And with Mother and Daughter dressed in some of the tenderest pinks in town, it's a wonder Dad ever leaves home without them.

PHOTOGRAPHED BY JOYCE TENNESON

Lisa's dress, by Janet Russo, of acetate satin with a tulle petticoat, $350 at Lord & Taylor, Saks Fifth Avenue, and Janet Russo (1270 Madison Avenue, near 91st) in mid-February. One-of-a-kind paste dress clip from Sentimento, $160 at Bergdorf Goodman. Austrian-crystal earrings by Jessica Rose, $130 at Artwear (456 West Broadway). Isabelle's alpaca-blend knitted pants with suspenders by Bonpoint, $60 at Barneys. Sentimento's one-of-a-kind Victorian sterling-silver collar with locket, $425 at Bergdorf's.

Hair: Mitch Barry.
Makeup: Linda Mason.
Flowers by
Paul Bott of Twigs.
"Lavinia" cotton lace on sofa from Ian Wall, Ltd. (979 Third Avenue, near 59th).
"Royal Swag" glazed cotton chintz from Rose Cumming (232 East 59th Street).

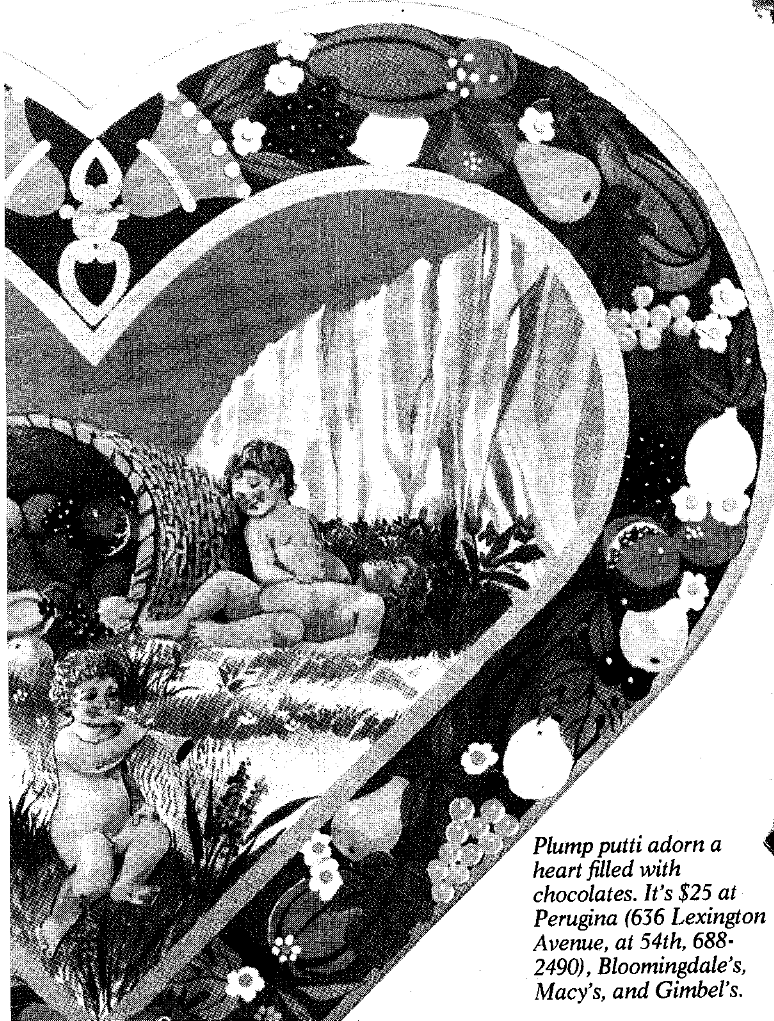
Fashion associate:
Valarie Ebeier.
Fashion assistants:
Mary Braeunig and Lisa Schifter Greenberg.



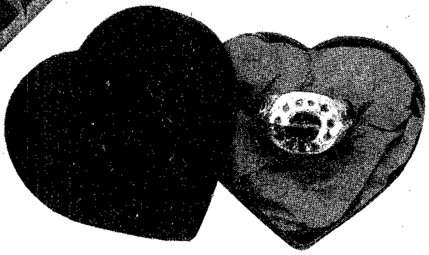
HEART THROBS

To help celebrate love's holiday, here's a selection of finds that are a twist on the traditional. Some are sweet, some comic, but all are sure to delight your funny valentine.

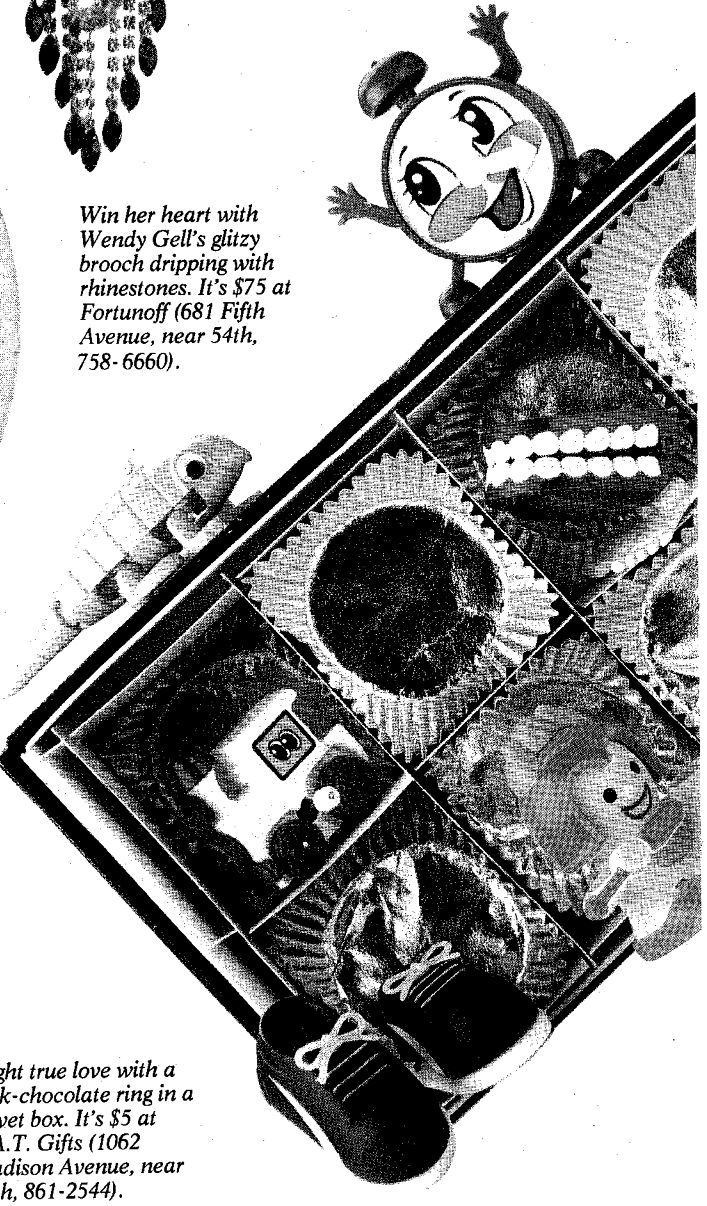
Win her heart with Wendy Gell's glitzy brooch dripping with rhinestones. It's $75 at Fortunoff (681 Fifth Avenue, near 54th, 758-6660).



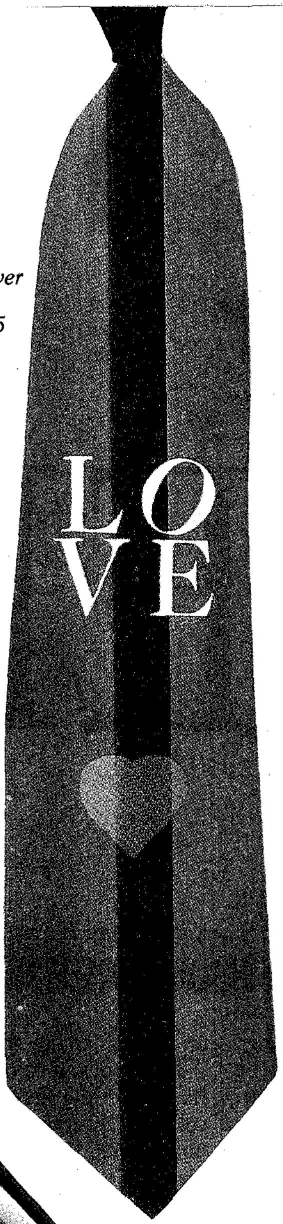
Plump putti adorn a heart filled with chocolates. It's $25 at Perugina (636 Lexington Avenue, at 54th, 688-2490), Bloomingdale's, Macy's, and Gimbel's.



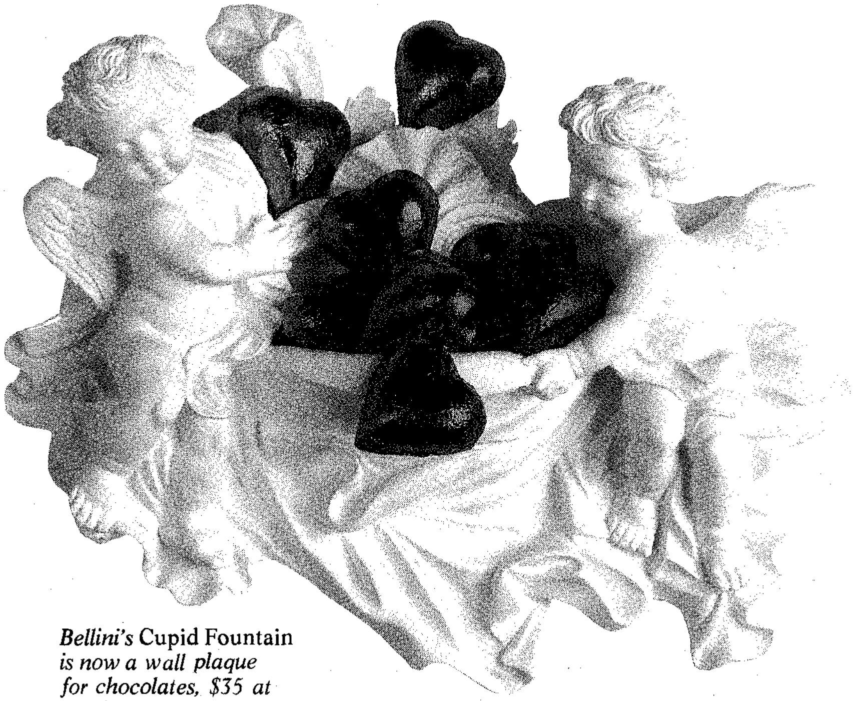
Plight true love with a milk-chocolate ring in a velvet box. It's $5 at E.A.T. Gifts (1062 Madison Avenue, near 80th, 861-2544).



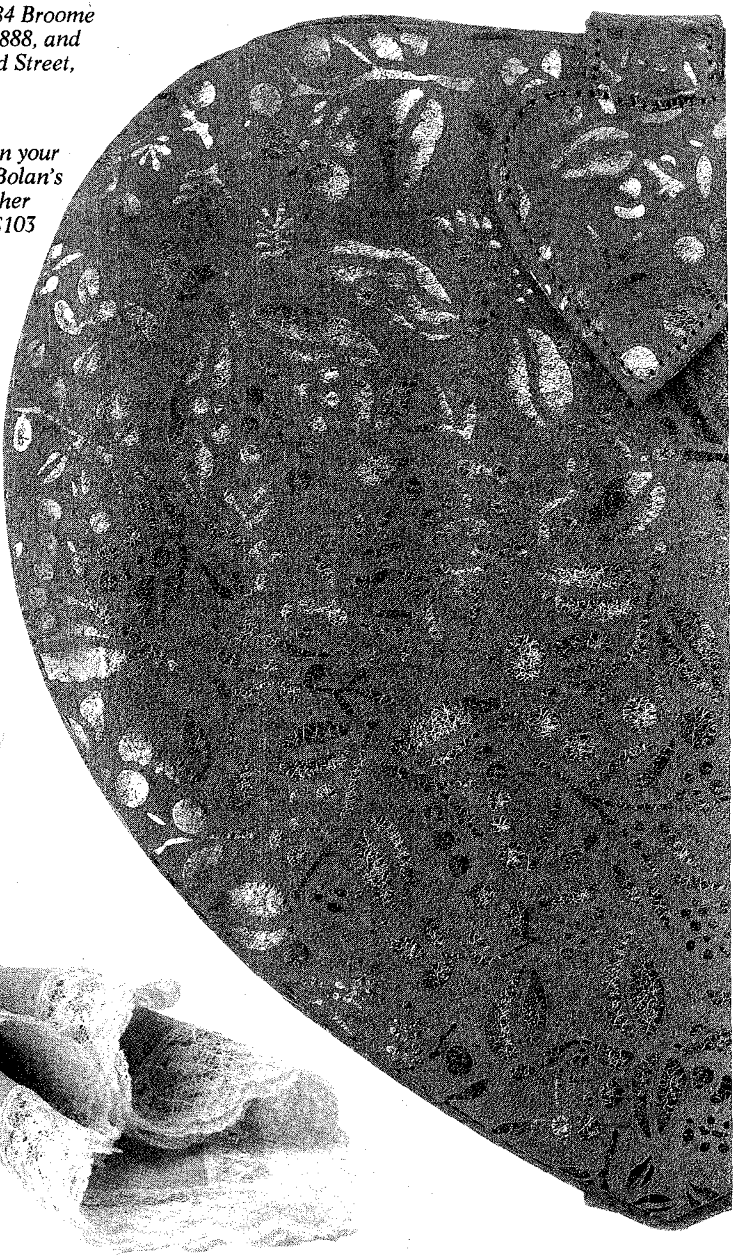
PHOTOGRAPHED BY DAVID KELLEY



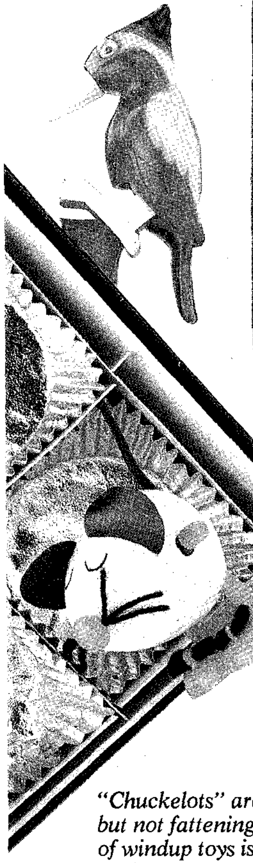
Here's love, slightly askew. Sixties ties (never worn) are $15 at Screaming Mimi's (495 Columbus Avenue, at 84th, 362-3158).



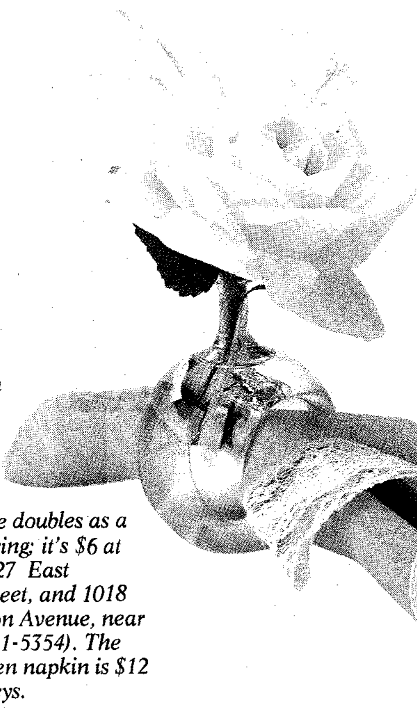
Bellini's Cupid Fountain *is now a wall plaque for chocolates, $35 at Wolfman-Gold & Good Company (484 Broome Street, 431-1888, and 142 East 73rd Street, 288-0404).*



Wear your heart on your hip with Barbara Bolan's hand-painted-leather shoulder bag. It's $103 on Henri Bendel's main floor.



"Chuckelots" are sweet but not fattening. A box of windup toys is $19.95 at the Last Wound-Up (290 Columbus Avenue, near 73rd, 787-3388, and Herald Center, fifth level, 760-9320).



This vase doubles as a napkin ring; it's $6 at Renny (27 East 62nd Street, and 1018 Lexington Avenue, near 73rd, 371-5354). The Irish-linen napkin is $12 at Barneys.

THE GHOST HOTEL

A FIFTH AVENUE FIASCO • BY JONATHAN GREENBERG

JUST DOWN FIFTH AVENUE FROM Trump Tower, the 80-year-old Gotham Hotel sits boarded up and marred with graffiti, a Beaux-Arts ghost building on one of the world's prime stretches of real estate. Five years ago, the Gotham was drawing guests with its moderate prices and old-world charm. Then it closed for an unusual renovation, one that began in high hopes, but ended in the biggest financial disaster in the history of New York's hotel industry.

The new Gotham was the dream of a brilliant, if eccentric, Swiss entrepreneur named René Hatt, who wanted to incorporate his ideas about modern man into the design of a luxury hotel. Some of the ideas are rather strange.

Before renovations were abandoned, purple marble bathtubs were installed in the hotel—not in the bathrooms but in the rooms themselves, near the beds. The walls and ceilings were adorned with mirrors. The bathroom fittings were plated with gold. A three-story health club, with restaurants and bars, was built on the roof. The new Gotham was to be full of high-tech advances. The electrical system was designed to give every room two scrambler phones, both of which could be reset each day to prevent eavesdropping. The televisions were to double as closed-circuit monitors on which guests could see and talk to hotel staffers, view dishes from the hotel's restaurants, or watch any movie at any hour.

Above all, the new Gotham was to be psychologically inspired. Colors, textures, and shapes were chosen to soothe and motivate the guests. A Swiss psychology professor known for his work with color was brought in as a consultant. The walls were covered with burgundy and black; the carpets were violet. A million-dollar contract for marble was canceled because there were too many white veins running through the stone.

Hatt and his backers put more than $100 million into the project before work was halted in early 1984. It will probably take at least another $40 million to open the hotel. The developer, the banks, and the contractors are mired in lawsuits. Hatt's international hotel empire has been sucked into bankruptcy.

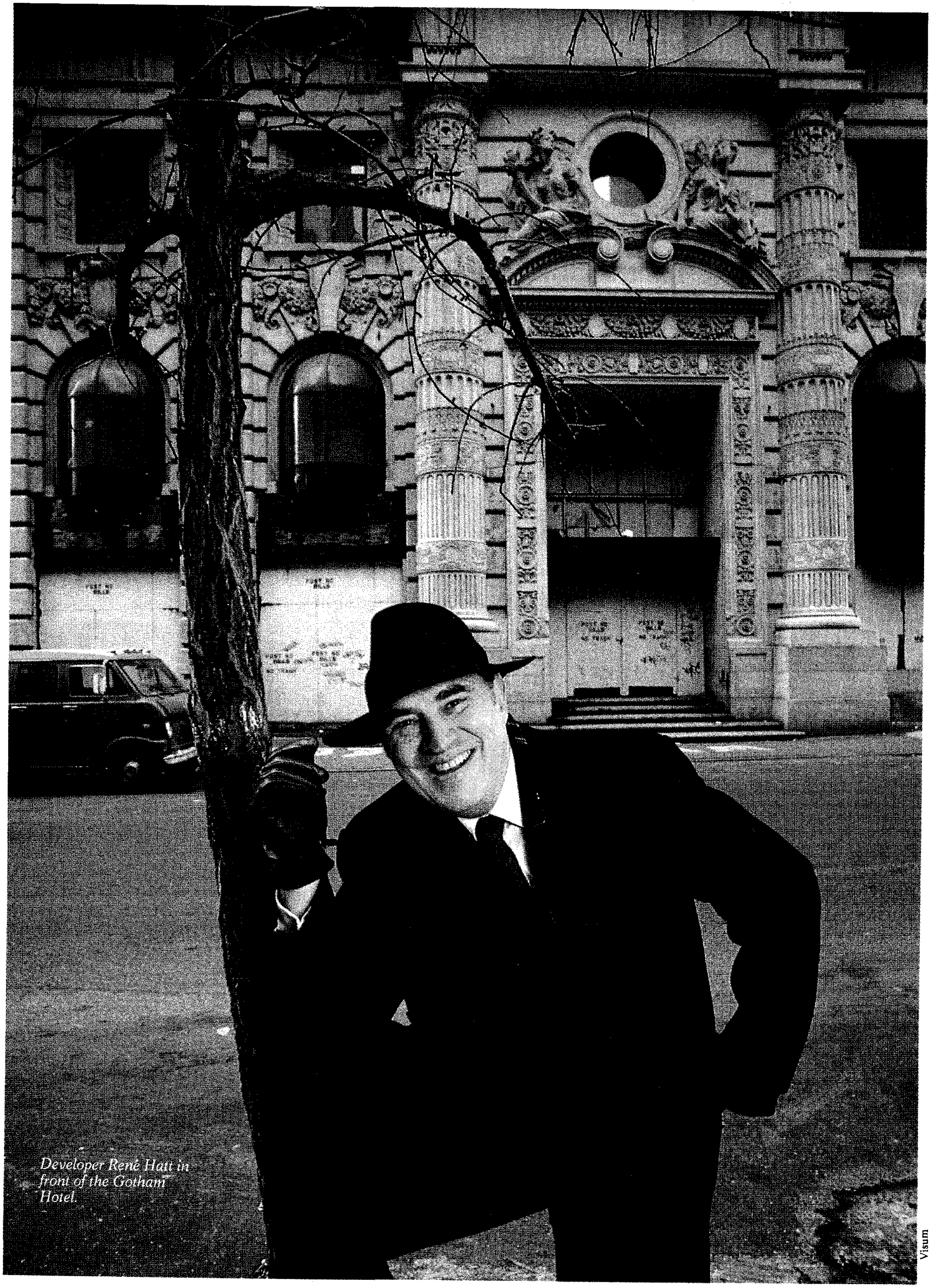
Today, Hatt, 58, remains undaunted, but there's no mistaking what happened: His dream hotel turned into a nightmare.

UNTIL THE GOTHAM HOTEL fiasco, failure was something unknown to René Hatt. The son of a Zurich baker, he earned a doctorate in economics, but he also studied psychology and philosophy, two subjects that became his continuing passion. To this day, Hatt peppers his conversations with philosophical quotes (sometimes in fractured English). For example: "As a man, you are nothing unless you make something out of you."

Hatt worked to make something out of himself in the field of real estate. He developed apartment projects and office complexes, then went on to manage the first major shopping center in Switzerland. In 1970, Hatt broke ground in Zurich on his first hotel, the Nova-Park, and he used the project to develop what he called the "Nova-Park philosophy." Hatt believes that a lack of personal contact poses a threat to modern society; a great hotel, he reasons, should re-create the neighborly town square of old. "In the eyes of a person 150 years from now," he says, "we will be seen as being as underdeveloped emotionally as the Congo is in the computer field today."

To provide emotional stimulation, the Nova-Park had a "Playcorner," a "Newscorner," a backgammon club, and a video room. For guests who couldn't find anyone else to talk to, there was a "Psychology Center," where therapists were paid to have drinks and listen. Each of four popular "Dreamland" rooms had a Jacuzzi-equipped bathtub near the bed, red carpeting and wallpaper (Hatt believes red is the color of contact), and mirrors galore.

Opened in 1972, the 400-room, mid-priced hotel became the only place in sleepy Zurich people could go at night. The Nova-Park's health club, bars, restaurants, and discos were busy day and night, and the income from the sup-



Developer René Hatt in front of the Gotham Hotel.

Visum

PHOTOGRAPH BY GERD LUDWIG

GOING ALONG: *The award-winning architect in charge of the Gotham project says the developer's taste was "abominable." Still, the architect admits, he was completely seduced by the man and his ideas.*

plementary businesses guaranteed the Nova-Park a healthy balance sheet.

Hatt saw the hotel's success as a confirmation of his theories. "Why can't creativity and business go together?" he asks. "I think it's not worthwhile to be called an entrepreneur if you just imitate what has been done."

Although Hatt's company, Nova-Park AG, was initially financed by a few Swiss investors, its growth was fueled by Arab money, including an investment from a member of the Saudi royal family. Eventually, Arabs owned 42 percent of the equity. Hatt kept control, with 51 percent of the voting stock and 17 percent of the equity.

By the late seventies, Hatt was pushing hard to make Nova-Park an international force in the hotel industry. The company managed hotels in Cairo and Jiddah, Saudi Arabia, and in 1978 Hatt bought the old *Paris Match* building near the Champs-Élysées. He spent nearly three years and about $30 million to renovate the hotel's 61 suites and 12 rooms. When the Nova-Park-Élysées opened, in 1982, it was the most expensive hotel in France, with an average daily room rate of about $400. The hotel featured a 4,600-square-foot "Royal Suite," which came with a Rolls-Royce and cost $5,000 a night. A Saudi prince arrived for a weekend and stayed six months—but still, the hotel failed to turn a profit. Hatt's costs had been too high—and the French didn't warm to his style. One local journalist dubbed the hotel's décor "Pétro Baroque."

The same year he bought the *Paris Match* building, Hatt came to New York. For a while, developer William Zeckendorf Jr. helped him shop around for a hotel to lease. One large-hotel owner remembers Hatt's proposal and his assurances that the Saudis would back him. "I said, 'It sounds expensive,' " recalls the hotel owner, " 'but I guess you don't care, because the Arabs are going to pay for it.' He said, 'We have something more valuable than money—we drill in the fields of happiness.' "

Hatt also told the hotel owner that he planned to achieve high occupancy rates on the weekends by getting business guests to stay for the hotel's "special activities." The hotel owner asked what Hatt had in mind. "Sex is like the wind in the sail," Hatt is said to have answered. "You can't see it, but it moves the boat."

"I told [Hatt] to keep moving, and he moved all the way to the Gotham," says the hotel owner.

At the time, the Gotham, which is on Fifth Avenue at 55th Street, was owned by Sol Goldman, 68, who owns more buildings than anyone else in New York. Goldman had bought the hotel in 1964 for less than $10 million, and, though he did little to restore its luster, the hotel continued to make money. Hatt's ideas for the place may have seemed strange, but his price was right. The hotel was earning $2.2 million a year in gross operating profit (net profit before debt service). Hatt offered $3.5 million a year for a 99-year lease. The deal was sealed on August 31, 1979. Soon, the city's real-estate market was surging ahead, and Hatt could probably have sold the lease for a profit. But he had more than money in mind: He wanted the Gotham to be the crown jewel of a hotel empire.

The renovation was to be first-class all the way. Hatt rented a suite at the Waldorf, flew on the Concorde back and forth to Europe, and was driven around town in limousines. He conceived his hotel as a home for rich businessmen who wanted to live as he did. "I said, 'Gentlemen, this is going to be the best hotel in New York,' " Hatt recalls telling his contractors. " 'Either you make a luxury hotel or you make a Holiday Inn.' "

TO PAY FOR HIS DREAM, HATT turned to the same lender he had used in Paris, a lease-financing corporation owned by five big European banks and called Deutsche Anlagen Leasing, or DAL. The Hatt-DAL combination was not exactly a bottom-line operation. In a recent article, the German magazine *Der Spiegel* called DAL "the greatest money-destruction machine in the history of the postwar Federal Republic."

Hatt's initial budget for the renovation was estimated at about $56 million (exclusive of interior furnishings, which Hatt intended to finance separately). Hatt planned to raise $18 million of this from his rich Arab shareholders, and DAL agreed to lend the rest, about $38-million. What's more, DAL offered the money on remarkably favorable terms: in Swiss francs at the current Swiss prime lending rate, plus 1.5 percent. This meant Hatt would pay only 6 to 7 percent on his loan, as opposed to the 18 or 19 percent American banks were then charging. Why would DAL lend on such friendly terms? For one thing, loans like the one to Hatt made DAL a very popular financer and allowed it to expand rapidly. Also, the loans brought in large commissions, which looked good on short-term balance sheets.

Soon after leasing the hotel, Hatt hired Manhattan architect Stephen Jacobs, whose experience with quality rehabilitations was supposed to compensate for Hatt's lack of local experience. Jacobs, 46, is an award-winning architect whose projects include the restoration of the Halloran House hotel, on Lexington near 48th Street, and the Cast Iron Building, on lower Broadway. Hatt and Jacobs met often in 1980 to work on the design for the new hotel and talk about Hatt's philosophy. "I became a disciple of René Hatt," Jacobs says today.

When the Gotham closed in January 1981, Hatt said he expected to reopen early the next year. At first, things went on schedule. A new infrastructure was put in, and the Gotham's 330 rooms were broken open to create 255 larger rooms and suites. The ground-floor lease of the Charles Jourdan boutique was bought out to allow Hatt to create a Fifth Avenue sidewalk café.

René Hatt worked his people hard but also played hard. "The workday would begin with breakfast at 10:30 or eleven in his suite at the Waldorf," Jacobs remembers. "He was just getting up. His inner circle would join him—the lawyer, hotel manager, etc. Other workers and contractors would come in and out. The workday lasted until nine at night, and you were expected to stay. Then a few of his large shareholders would arrive. You were expected to go out in the late evening with them until two or three. He thought it was fun to go to touristy nightclubs and discos, like the Copacabana and Studio 54. There'd be twelve to twenty people in the entourage, and we'd take limousines. He would drink only champagne—that was his trademark." Hatt footed the bill for everything.

TOWARD THE END OF 1981, the five banks that owned DAL began scrutinizing the company's loans. They didn't like what they saw of the Gotham deal and grabbed hold of the reins, hiking Hatt's financing charges to American-level rates. Hatt says he was forced to accept the adjustment—to more than twice what he'd been paying—under the threat of discontinued financing. "Swiss bank financing was the key to the decision to make a total renovation, and not an economy-class renovation," claims Hatt.

But higher finance costs were only part of the problem. More troublesome was the time it took to complete construction—a difficulty largely caused, according to a number of sources, by Hatt's drive for perfection and his inability to make up his fast-moving mind.

In 1982, with the Paris hotel finished, Hatt took an apartment at Olympic Tower and began spending more time in New York. He added about a dozen European designers to the New York team and bought a townhouse headquarters at 10 West 56th Street. The designers often preferred material available only in Europe. At an estimated cost of about $200,000 a month, the designers and Hatt reworked the original design, again and again and again.

"Any hotel developer would have done this project with three or four designers," says Jacobs, whose office had five people working on the Gotham. "They were constantly generating changes to try to outdo us."

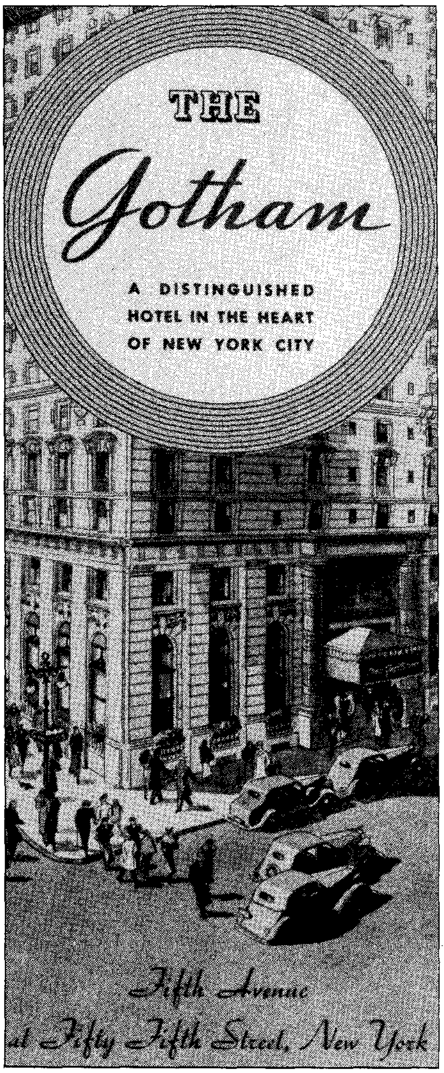
Sheldon Electric, one of the major contractors for the Gotham, originally estimated its job at less than $2 million, though the final bill came to over $7 million. "A majority of the overruns were due to changes," says company president Barry Beil. "Hatt's staff was coming up with changes as fast as we could get them to our men in the field. Instead of just the date, we marked the exact hour on the plans, because some days we would get a revision at ten in the morning and another at two the same afternoon on the same item."

"The man was unquestionably brilliant," says Jacobs. "He wanted to bring Fifth Avenue to life and build the most expensive hotel in the world. But he had to approve of every little thing himself, from the ashtrays down."

Jacobs cites the bathtubs as an example. Hatt wanted them placed in the bedrooms because he thought people would come to enjoy a more "open" way of living. He also wanted the tubs made of dark marble. Jacobs selected a Bordeaux marble, flew to Paris for Hatt's approval, and then took out a contract for $1 million worth of the material. But when Hatt saw one of the tubs in a model room, he ordered the tub ripped out: The marble had too many white veins, he claimed. "I said I cannot do it," says Hatt. "I cannot have white in a bedroom—people cannot sleep there." A special all-purple Lavastone was then imported from Germany—at double the cost. (Today, Hatt maintains that he objected because lower-quality marble had been substituted, a claim Jacobs denies.)

Did Hatt's unorthodox hotel design have a chance of succeeding? Several of the people who saw his plans think the public's response would have been disastrous. "His taste level was abominable," says Jacobs. "He wanted to make the whole hotel like those four Dreamland rooms in Zurich. He had a Pocono-honeymoon vision of the way a businessman wants to spend his time in a major city." Jacobs explains that he was so "seduced" by Hatt that he "suspended" his own taste to work on the project.

Yet Hatt argues that people would have come to appreciate his ideas. Even today, he warms up when talking about his color concepts. "We want an emotional happening, so we don't use the emotion-neutral colors," he explains. "We give them a certain shock with some colors they don't expect at all. In the suites, you go to burgundy with black in it. Black involves power: 'I love you, my son, but I dominate you, my son!' Black is the color of dead, and dead is the ultimate power over life. If the lady wants authority, she makes herself in black, as the vamp. All this would have been an essential part of our color concept."



HEYDAY: *From a thirties brochure.*

Got that? Still, people who came to know Hatt were impressed by his intellect. "In many ways, he is ahead of his time," says one former associate. "And in many ways, he's an absolute disaster."

In Hatt's view, he is a rational entrepreneur who was victimized by the banks and by the contractors, who—as he puts it—gave him a Chevrolet after he'd ordered a Cadillac. "Then they say *I'm* changing my orders," Hatt says.

Toward the end, Hatt hired real-estate analyst Anthony Mansueto to gauge the financial possibilities of the hotel and settle accounts with contractors. Mansueto claims the contractors treated the Gotham as if it were a "candy store." He points out that when he negotiated their bills, the contractors settled for an average of 50 cents on the dollar. The contractors respond that they saw the project collapsing and wanted to get whatever money they could.

By late 1983, DAL, which had upped its loan to $55 million, said, No more. Meanwhile, Hatt had increased his share of the investment, he claims, to $50 million (DAL disputes this figure). To do this, he took out new loans, went back to his stockholders, and leveraged his existing properties to the hilt.

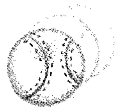
Hatt told DAL that he needed just $25-million more. With the work 80 percent completed, Hatt argued, DAL would be foolish to jeopardize its entire investment. But DAL thought otherwise. "Although a serious financial mistake may have been made," says Günther Glatzel, a DAL director, "it occurred when the original loan was made to Hatt, and not when DAL and the banks refused to keep pouring good money after bad."

TODAY, THE GOTHAM'S FUture is tied up in lawsuits and negotiations. Hatt has filed a $941-million suit in New York State Supreme Court, charging that DAL acted in bad faith and took control of the Gotham illegally. Since work stopped, DAL—now reeling from more than $700 million in bad loans—has had to pay an additional $20 million in lease payments, taxes, and expenses. Recently, Sol Goldman has made a move to buy back the Gotham lease, together with Zeckendorf and Arthur Cohen. The group is offering less than $35 million and expects to have to spend another $40 million before the Gotham is finally ready to reopen its doors.

René Hatt's Nova-Park empire (including the Zurich and Paris hotels) is bankrupt, and Hatt himself is based in Zurich, trying to recoup some of his losses. Yet the man at the center of the Gotham disaster remains surprisingly cheerful. "I lost practically everything," he says, "but I'm worth more, because I have my head." Someday, he believes, he will build again in New York. "I'll start all over again. I'm only fixed to one thing—my idea of being creative."

Courtesy of the New-York Historical Society.

THE MORE, THE MERRIER



HOW TO COPE IF YOUR CHILD HAS INVITED THE WHOLE CLASS

BY LYNN SCHNURNBERGER

IF YOU'VE GOT TO ARRANGE A SWEET-SIXTEEN CELEBRATION OR A graduation bash or a birthday party attended by a classful of nine-year-olds, don't quail. Some of the most delightful activities in town are available only to *groups* of children. Citywise parents can take a child and a flock of his or her friends on a stagecoach ride through a park, or behind the scenes at the opera; let them push buttons in an airport control tower; give them a chance to write for a newspaper. Anybody who needs to entertain large groups of youngsters can take advantage of these programs, but schoolteachers are particularly lucky: Some of the most imaginative activities are reserved for the children in their classrooms.

JUST FOR FUN

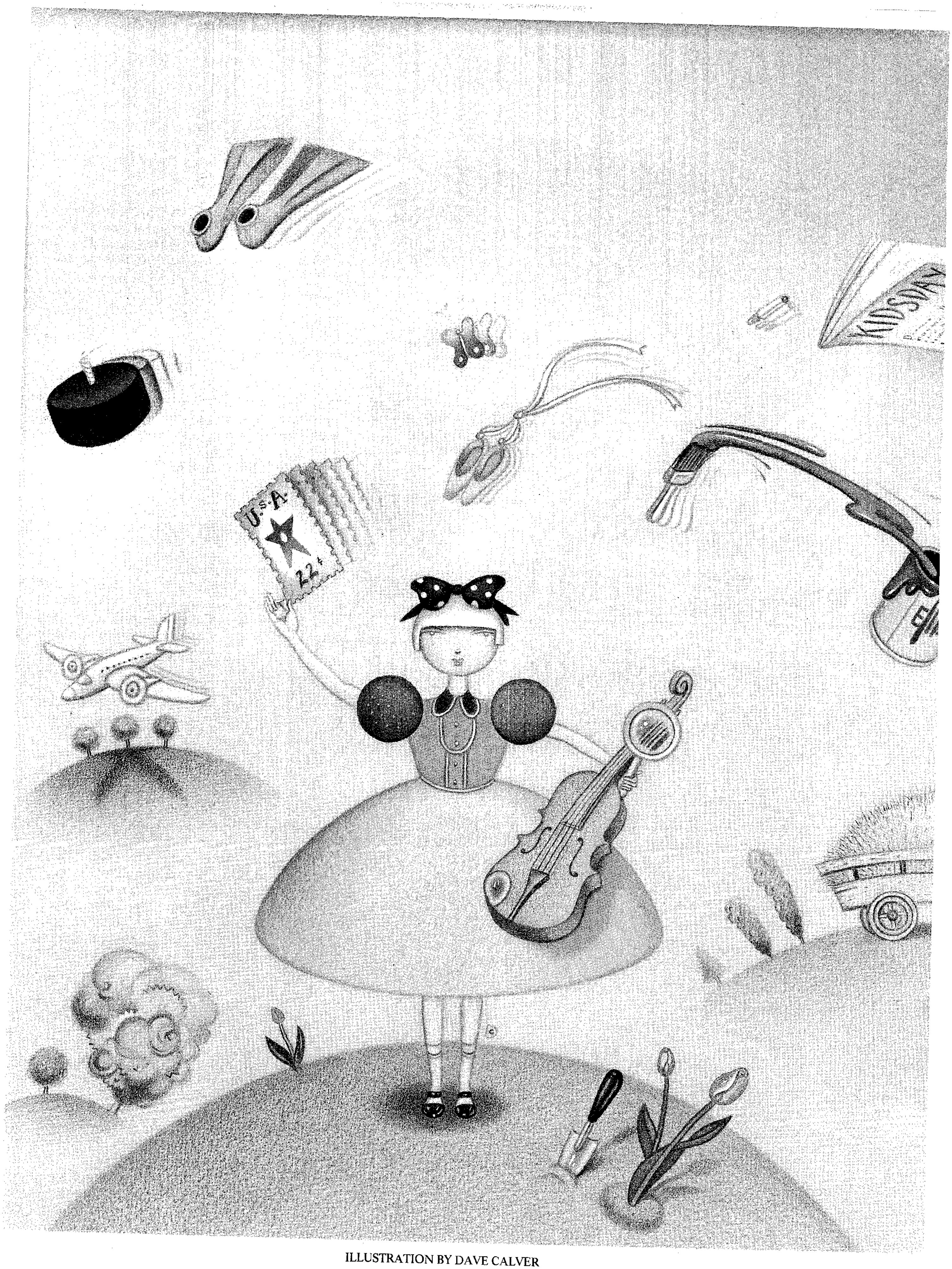
TWO COSTUMED COWBOYS will take up to fourteen people for a two- to three-hour stagecoach ride through Central Park—through the bushes and brambles, over the asphalt roadways, and past startled Frisbee players. The fee: $450. If your group would prefer to sprawl out and clop through the park at a more leisurely pace, plan a two-hour hayride with a Belgian palomino pulling the wagon. Last year, some lucky sixth-graders got the chance to go on a hayride as their graduation present; another group rents the wagon every year to go Christmas caroling. A small wagon, which accommodates 10, costs $225; the fee for a larger one, drawn by two horses and accommodating 24, is $450. The rides take place mornings, afternoons, and evenings every day of the week.

Call the Chateau Animal Stables, 608 West 48th Street, 246-0520, to reserve a wagon.

WHEN IT'S GOT TO BE A *big* BASH, SIGN UP for a two-hour lunchtime cruise aboard the 147-foot luxury motor yacht *Riveranda.* Parties take place on the enclosed, heated (or air-conditioned) decks; there are no private rooms, but you *can* charter the whole boat. A tour guide will point out Governors Island, the South Street Seaport, the Brooklyn Bridge, and Lady Liberty, among other sights. Children can go up to the bridge, and the birthday child will receive congratulations from the captain. Everybody gets lunch. Cruises, which begin at noon, are held Saturdays and Sundays through March 31; from April 1 through December 31, there's a cruise every day. The fee: $14 per person (no minimum number of youngsters required). For extra fees, the staff will bake a cake to your specifications, hire clowns and musicians, or (if you charter the whole boat) help develop a theme. At a nautical party for a six-year-old, for instance, each child got a sailor's cap bearing his name. The boat is docked at Pier 62, at 23rd Street and the Hudson River.

Call World Yacht Enterprises, 929-8540, to schedule a party.

GIRLS WHO JUST WANT TO HAVE FUN should call Stagelight Cosmetics, whose wares adorn the faces of Cyndi Lauper, Dolly Parton, Goldie Hawn, and Cher. A makeup artist from Stagelight's staff will come to sweet-sixteen, confirmation, or even pajama parties (as long as there are at least twelve guests) to show fledglings how to "do" their eyes, lips, and cheeks. They come equipped with glitter and metallic stars, and they're ready and willing to give the girls instructions on drawing New Wave bolts of lightning on their faces. "But most girls," says Mary Ellen Cavallini, who runs the program, "ask us to make them look glamorous." The fee: $120 for three hours (that's how long it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takes to make up a dozen girls); each additional hour, $35. For an additional fee, the Stagelight people will put together gift boxes of makeup to be used as party favors. The girls must be at least thirteen.

Call Mary Ellen Cavallini at Stagelight Cosmetics, 757-4851.

CALL CON ED AND ASK THE COMPANY TO take you out to the ball game; a month later, you'll receive a letter from the Con Edison–New York Yankee Hall of Fame Baseball Program asking when you'd like to go. Parents or group leaders can take up to 30 children (ages eight to sixteen) to the stadium for free; one adult must accompany every five children. New York Yankee second-baseman Willie Randolph saw his first ball game as a "Con Ed kid," and over 2 million children have cheered the Pinstripers from free stadium seats since the program began sixteen years ago.

Call Ellis Bullock, Con Edison, 460-6917.

BEHIND THE SCENES

FUTURE WOODWARDS AND Bernsteins can nose around the newspaper business without waiting until they grow up; they can write for *Kidsday,* a popular four-page color supplement that appears in *Newsday* every Sunday (it's a three-column article the rest of the week). Children in the third through seventh grades produce everything from poems, riddles, cartoons, polls, taste tests, and editorials to interviews with the celebrity of the week (Sylvester Stallone, John Taylor, and Carol Burnett have been recent heavy hitters). A *Newsday* editor makes three visits to each participating group to cook up assignments and offer editorial advice. Groups are chosen at random from request letters sent in by group leaders—in the past, they've included a Queens baseball camp, a 4-H club in Riverhead, and a Hofstra Weight Watchers group. The program is open to children in Queens, Nassau, and Suffolk counties.

Write to *Kidsday, Newsday,* 235 Pinelawn Road, Melville, New York 11747.

CHILDREN DON'T HAVE TO BE DANCE groupies to be mesmerized by a young member of the New York City Ballet who can transform herself into a sugarplum fairy; they love to find out just how performers prepare for their work. How did the City Opera's comic baritone James Billings learn to sing to 4,000 people without a microphone? Why does a ballerina sometimes wear out four pairs of shoes in one day? The two-hour Lincoln

Center Meet the Artist Program, which starts out with a tour of the center, takes children behind the scenes. In September through December and in April through June, certain weekday mornings are set aside for school groups; the fee is $8.25 per child. Parents who want to take a fleet of curious youngsters backstage can arrange to take the tour (held every day of the week between 10 A.M. and 5 P.M.) and can even ask to meet artists from the Metropolitan and City Operas, the New York City Ballet, or the New York Philharmonic. Cost: $15 per person for 25 to 29 people; the fee is lower for larger groups.

Groups should call Lincoln Center for the Performing Arts, 65th Street and Broadway, 877-1800, ext. 547, to schedule the program.

YOUNGSTERS GET A REAL HIGH AT THE top of the 100-foot air-traffic control tower at Teterboro Airport, where they can play with (deactivated) switches and buttons, make radio contact with the nearby working tower, and get a spectacular view of Manhattan. They may also sit behind the controls of a helicopter, see a short film, and get a look at hardwarelike wheels from a moon rover and the propeller from the first airplane to go to the North Pole. The one-and-a-half-hour tour, available seven days a week from 10 A.M. to 4 P.M., costs $2.50 for adults, $1.50 for children. Groups of fifteen or more receive a 25 percent discount. You can arrange for a one-hour birthday party—with cake, punch, souvenirs, and a shirt and junior pilot's certificate for the birthday child. Parties are held Monday through Friday between 10 A.M. and 4 P.M. The fee: $35 for seven children, $1.50 for each additional child.

To schedule your tour, call the Aviation Hall of Fame and Museum of New Jersey, (201) 288-6344. The airport is near Hackensack, just eight miles from the George Washington Bridge.

THIRTY-FIVE GROUPS OF CHILDREN EIGHT to sixteen years old can take batting practice and field instruction from a baseball pro next summer in two-hour Con Edison–New York Yankee Hall of Fame Baseball Clinics. These free clinics—open to any community group or group of children organized by an interested parent—are chosen on a first-come, first-served basis.

In May, write Ellis Bullock, Con Edison, 4 Irving Place, New York, New York 10003.

ALL OF THE BARNUM'S ANIMAL CRACKERS munched in the whole world are made at the Nabisco Brands factory on Route 208 in Fair Lawn, New Jersey, where children can observe the cookie- or cracker-making process from start to finish. On the

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hour-long tour they'll see dough on a conveyor belt disappear into ovens the length of a football field, or watch the two chocolate halves of an Oreo sandwich clamp together over the cream. Tours, open to groups of children eleven and up, take place from October through May. All of this season's tours are booked; call in August to schedule a tour for the fall.

To reserve, call Nabisco Brands, Inc., No. 2211, Route 208, Fair Lawn, New Jersey, (201) 797-6800.

FROM BEHIND A GLASS PARTITION IN THE Country Delite Milk Plant Store near 230th Street and Broadway in the Bronx, children can watch milk being pumped through pipes into stainless-steel vats, sent from a filtering system to a clarifier and then to a homogenizer, and, finally, poured into plastic containers. Children can spend anywhere from five minutes to half an hour here, and the manager, Mr. Kleinman, is particularly friendly and eager to answer questions.

Call the Country Delite Milk Plant Store, 2880 Exterior Street, the Bronx, 796-0209, to make an appointment.

WHY PLAY MONOPOLY IF YOU CAN PLAY the Big Board? And you *can* play the Big Board, without financial risk, if you decide to enter the Stock Market Game. Players may be as young as fourth-graders, as old as college seniors. School groups usually enter, but interested parents can call about organizing a team. Public-high-school students play by computer; other youngsters play by mail. Each team is given a hypothetical $100,000 to buy and sell stocks at current, daily prices. Everyone turns out to be a winner, because the experience is worth a mint. The team that amasses the most money at the end of ten weeks gets an extra bonus: Each member receives a check for $50 and is invited to a celebration breakfast and a tour of the floor of one of the stock exchanges. There are two contests a year, in the fall and the spring. If you play by computer, there is no charge; if you play by mail, the cost is $6.

For more information, call the Academy of Finance, which oversees this national contest in New York, (718) 596-5022.

THEY MAY NOT ALWAYS BE "LETTER-perfect," but postal workers do an impressive job of sorting, handling, and delivering the mail. See how it's done on a tour of the post office. Book it—how else?—by mail, and give the size of your group and two alternate dates and times you'd like to come during the school day. At least two weeks' notice is required for this one-hour tour.

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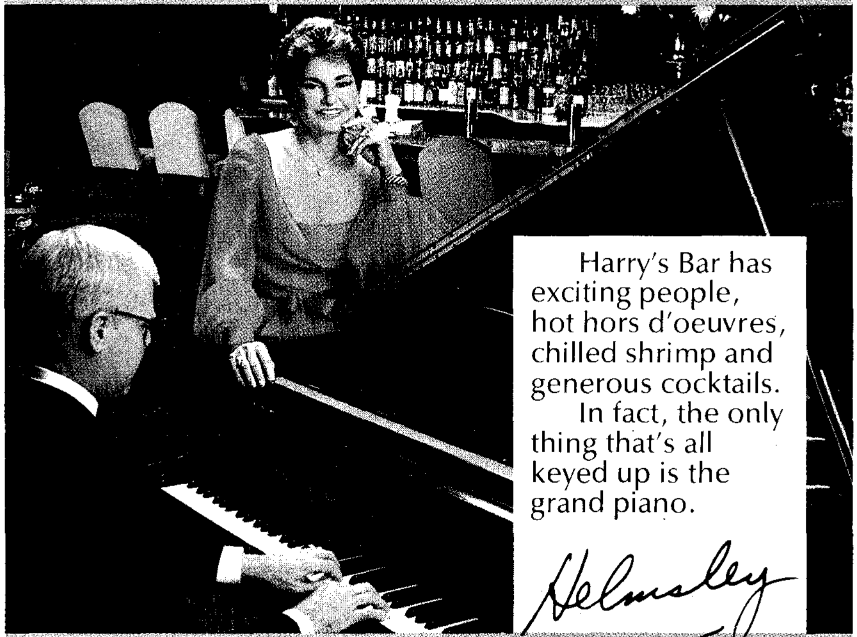

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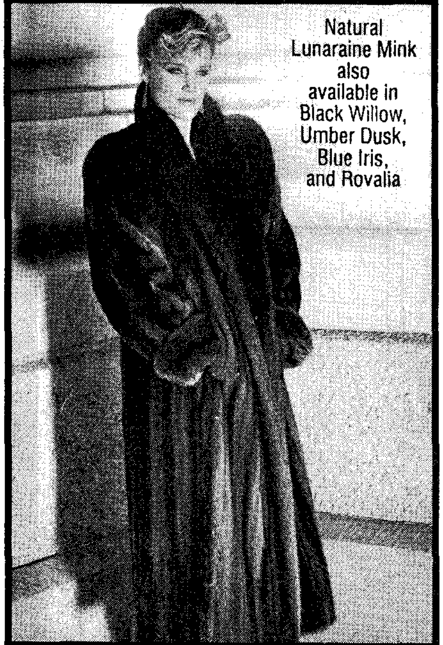

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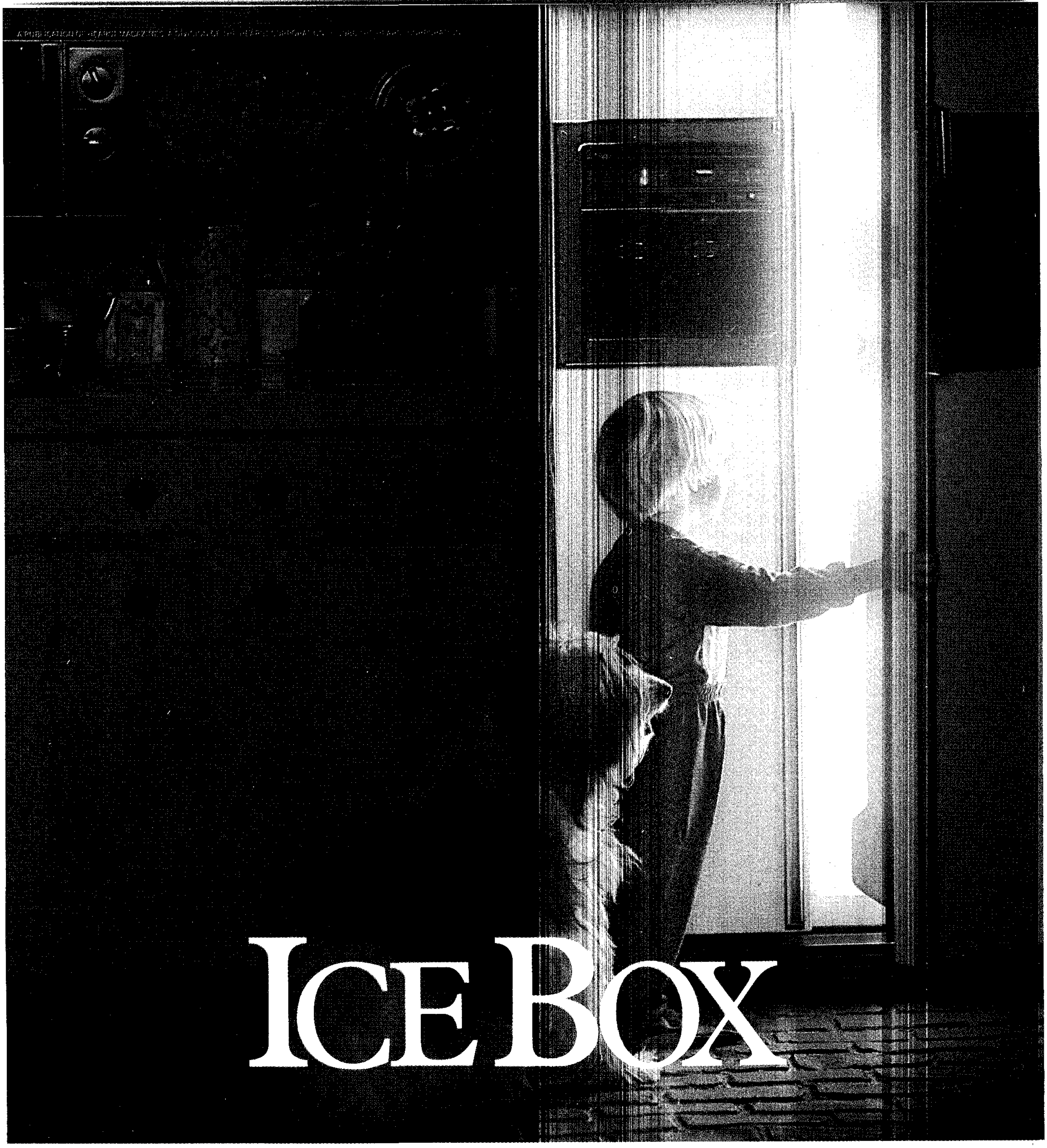

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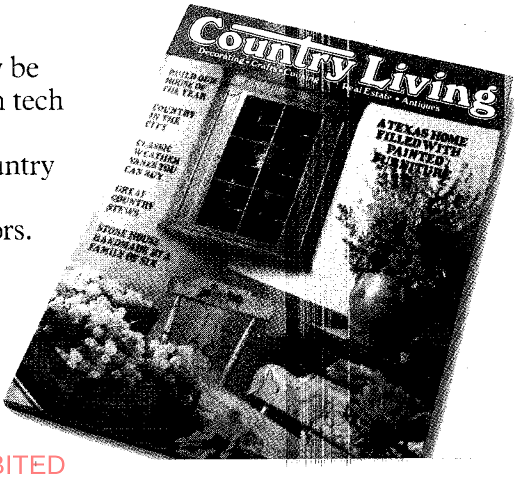
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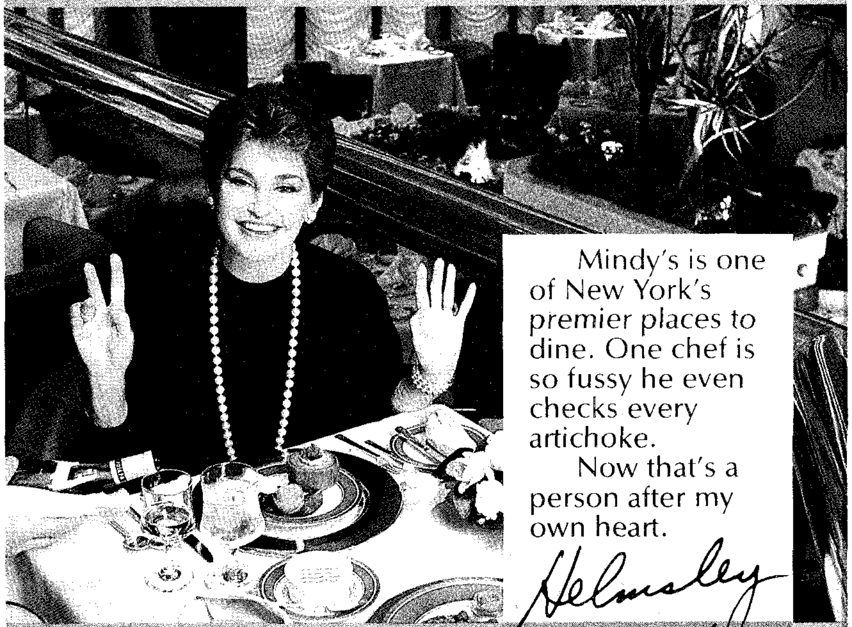
MUSIC AND CEREMONY

FIRST MEETINGS ARE IMPORtant. When a child meets Madame Butterfly and Lieutenant Pinkerton for the first time, he or she generally wants to know what they're *saying* to each other. That's why the St. Luke's Chamber Ensemble, which presents its Children's Free Opera series during school hours, uses scores sung in English. Thirty performances each of three fully costumed operas (sung by young professional singers and accompanied by a twenty-piece orchestra) are given each season, which runs from February through October; this year's program includes two new productions of operas by Ibert and Offenbach. Performances are given at Town Hall and other major performance centers. Because free opera can't be had for a song, the backstage contributors to this ten-year-old program deserve some applause. They're Con Edison, the New York State Council on the Arts, the National Endowment for the Arts, the Department of Cultural Affairs, the New York City Youth Bureau, and various private foundations, corporations, and individuals.

Call 460-6197 for a schedule and reservations. For further information on the Children's Free Opera, write or call the St. Luke's Chamber Ensemble, 255 Lafayette Street, New York, New York 10012; 226-1115.

"LET'S PUT ON A PLAY," CHILDREN ARE always saying, and some of them get lucky—their teachers (or, in the summer, their camp or community-group leaders) get in touch with the Metropolitan Opera's In-School Residency Project. A call can book the services of a team ("a musical expert and a technical expert") who will come to the group to offer fourth- to ninth-graders their expertise. But it is the children who write the script, find the costumes, build the scenery, sing the songs, and, of course, take the bows on opening night.

Last year, a class of eighth-graders from Manhattan East School on 99th Street produced *Foreign Relations*, which, the children's press release explained, was "a play about communication or the lack of it in school." Their opening number, "A School Bus Song," was staged in front of an imaginatively conceived accordion-pleated school bus, complete with token machine and hanging straps. These are not slapdash productions; the two instructors work with 40 children for two to three hours every



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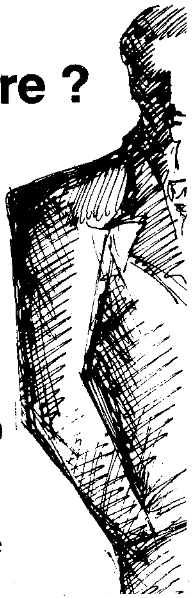

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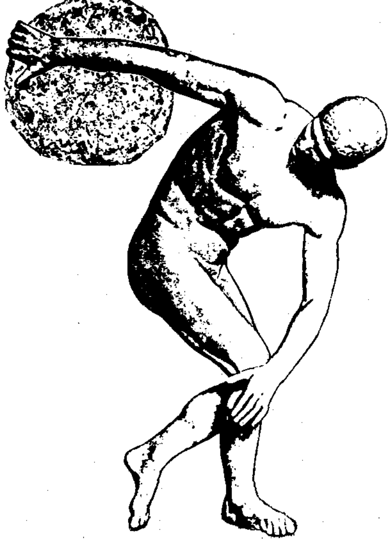

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—Gael Greene, *New York Magazine*, July, 1985

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Life is tough. But we can *help ourselves* to happiness. One of Britain's top psychiatrists, Garth Wood, says that for far too long we've been calling common unhappiness "neurosis," believing that "neurotics" need professional treatment—treatment that fosters passivity and dependence on the "illness excuse." Wood prescribes Moral Therapy, a self-motivating method that encourages taking responsibility for the self-respect necessary to achieve true happiness.

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day for eight weeks. Three quarters of the cost of the program is picked up by private foundations; the remaining amount, about $2,800, must be contributed by the school or community group.

Call the Metropolitan Opera Guild's Education Department, 582-7500, ext. 527, for more information. The program usually must be booked a year in advance.

WHAT'S IT LIKE TO PLAY WITH THE Philharmonic? Four junior-high-school classes get to find out through the In-School Performance Instruction Program. Ten members of the Brooklyn Philharmonic give master classes—ten in each school. In the spring, the whole orchestra comes to each junior high and the best pupils get to perform with the professionals. The program is free.

For information about next fall's program, call Michael Jonnes, (718) 636-4121.

THE JAPANESE TEA CEREMONY HAS BEEN practiced since the sixteenth century. Nine-year-old Barry, who told me about his class trip to the Urasenke Chanoyu Center, said it was a little like a seder, "because we had to wait until we could eat the cookies and drink the tea, and they explained why we were doing it." Children sit, legs tucked under them, on mats in a low-ceilinged room walled with delicate paper screens, in front of a boiling kettle set on a sunken hearth. Participating in this ceremony is a lovely way to learn about a culture very different from ours. The center will accept groups of children as young as six, "as long as they're well behaved." The ceremony, scheduled Wednesdays only, is held at 10 A.M., 11 A.M., 2 P.M., and 3 P.M. The fee: $100 for up to 20 students; $5 for each additional student, up to 25.

To schedule, call the Urasenke Chanoyu Center, 153 East 69th Street; 988-6161.

MUMMIES AND IGUANAS

REMEMBER WHEN PEOPLE believed that children shouldn't even be *seen* in museums, let alone heard? Well, times have changed. Most museums now schedule special tours, movies, and workshops—often around a theme of your choice—for groups of children. Here's a sampling. For information on other programs, call your favorite museum and ask for the education department.

ARE YOUR CHILDREN AND THEIR FRIENDS curious about totem poles, eighteenth-century southern drawing rooms, or

African masks? Do they want to learn more about painting, printmaking, or puppetry? The Brooklyn Museum will arrange after-school "Museum Club" sessions for any groups of children who want to learn more about some part of the museum's collection. Junior archaeologists, for instance, could go for a mini-dig in the ever-popular Egyptian Gallery, fitting together pieces of a photographic puzzle of an ancient statue as they scrutinize the statue itself, as well as learn about the museum's ongoing, on-site excavations. Groups usually meet four to six times. The Museum Program is open to groups of children in third to twelfth grade; each session costs $35 for groups of up to twenty youngsters; the fee for each additional child is $2.50. Other options: gallery visits for preschoolers to high-school seniors, and combination gallery-and-studio visits (children participate in an arts-and-crafts project) for grades three through twelve. Tours for special-education groups are also offered.

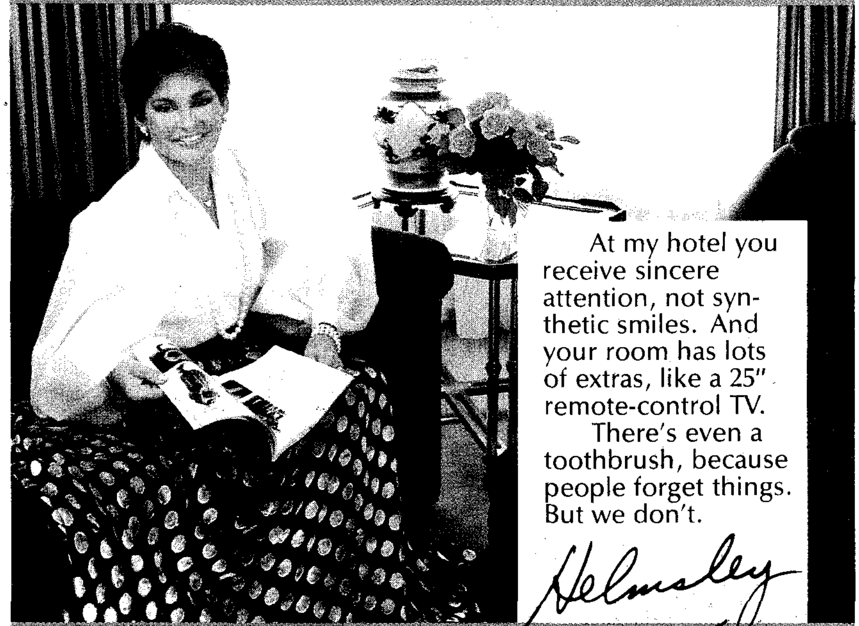
Call the Brooklyn Museum, 200 Eastern Parkway, (718) 638-5000, ext. 221.

THE NEWLY RENAMED CHILDREN'S MUSEUM of Manhattan (né the Manhattan Laboratory Museum) offers one-and-a-half-hour programs at 10 A.M. and noon Tuesday through Friday for pre-kindergartners through sixth-graders. The museum is "messy" in the best sense. Groups can pet turtles and watch iguanas, or scoot over to the "color and light" area to examine prisms, color wheels, gels, mirrors, and shadow walls. All visits include an art activity. The fee: $60 for up to 30 children; $40 for 14 or fewer children. Birthday parties are held on weekends and after school. The cost is $175 for up to 15 children ($10 for each additional child, 25 children maximum) if you bring the food; $250 for up to 15 children ($15 for each additional child, 25 children maximum) if the museum provides the cake and drinks.

Call the Children's Museum of Manhattan, 314 West 54th Street, 765-5904, to schedule a visit or party.

IF YOU WANT TO SHOW A GROUP OF CHILDREN what the fifties were *really* like, make a date at the Museum of Broadcasting to see clips from *Howdy Doody, Playhouse 90,* and an Edward R. Murrow newscast. On Tuesday through Saturday mornings and on Mondays from 9:30 A.M. to 5 P.M., children in third grade and up can watch segments of television shows on different themes (like TV and politics). Museum instructors lead children in lively discussions and help them learn to look at television with a critical viewing eye. Although no refreshments may be served, the museum is also a popular choice for birthday parties, where the guest of honor can choose "a pro-

"I won't be treated like another room number, why should you?"
Leona M. Helmsley, President



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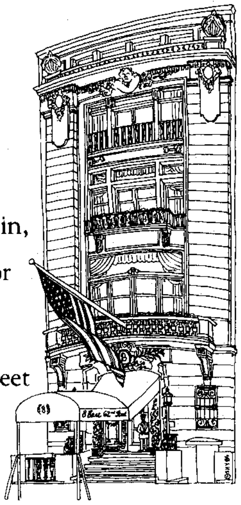

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gram that was on TV the day I was born." In case that turns out to be the 1974 State of the Union Address, pick a perennial favorite like *Peter Pan.* Parties take place during the same time as regular group visits; the cost for a 90-minute party or visit is $40 for up to 40 people; $60 for special programs like *Peter Pan.*

To schedule, call the Museum of Broadcasting, 1 East 53rd Street, 752-4690.

FOR ACTIVISTS

WHETHER THEY are sharks or beginning tadpoles, children three to fourteen years old can learn to swim, or swim better, with help from Department of Parks and Recreation instructors. Groups can arrange one-hour, once-a-week lessons during the school day or after school at city pools in the Bronx, Brooklyn, Queens, and Manhattan. There are special classes for the handicapped.

Call John Hutchins, 360-8215.

FOR A NATURAL HIGH, HAVE A GROUP OF youngsters hit the trails of the Alley Pond Environmental Center, a 750-acre park of woodlands and wetlands. There are programs for nursery-school- through high-school-age children, but the best programs are for nursery- and elementary-school groups, who take trail walks, talk about subjects like muskrats and marshes, work on arts-and-crafts projects (they may make a pinecone bird feeder or an animal puppet), and meet Miranda the corn snake, Daisy the dove, Bobby the box turtle, and Sabu the python, just four of the center's mascots. Tours are offered Tuesday through Friday from 10 A.M. to 3 P.M. for groups of up to 35 children; the fee is $25. Two-hour birthday parties are built around themes: Every child who comes to the Cricket Birthday Party, for instance, can take one of the creatures home. Parties are held after school and on weekends. The fee is $4 per child, for a minimum of ten children; parents must provide refreshments.

To schedule a tour, call the Alley Pond Environmental Center, 228-06 Northern Boulevard, Douglaston, Queens, (718) 229-4000.

PROSPECT PARK, IN BROOKLYN, HAS 200 acres of woods, a 60-acre lake, and a meadow two and a half times larger than the Sheep Meadow. It also has, depending on the season, piles of leaves that need to be raked, meadows of daffodil and jonquil bulbs that need to be planted, and benches that need to be painted. Groups of children eight years old and up can Green-Up Prospect Park by volunteering to help. If the children give a few hours or days of their time, park staffers will give them rakes, shovels, paint, bags—whatever they need, plus a green-and-white FRIEND OF N.Y. PARK button. "Kids love the park, so they love to help come take care of it," says park administrator Tupper Thomas. "Besides, it's fun to rake leaves, and they get to get their hands dirty for a good cause."

Call the Prospect Park Volunteer Coordinator's Office, (718) 965-8951.

INSTRUCTORS ARE GLAD TO MEET ANY third- through sixth-grade class and take them on a free three-hour Treasure Central Park Tour. The groups meet at Belvedere Castle (at 79th Street, just south of the Great Lawn) on Tuesdays, Wednesdays, and Thursdays; before the outing, an instructor will visit the class to tell the youngsters what to expect. In spring, they might choose the "Mini-Beast" tour, in which they observe the homes of underground animals, or, this month, they may choose "Hard Rocks Made Easy" and look at minerals and stone castles, or they may take a behind-the-scenes look at the unseen people, places, plants, and animals of the park. In the fall, they get to plant bulbs in the park. Instructors suggest that the children write songs, poems, plays, and stories and make drawings about their park experience; in early May, they can perform and show these works at the big "I Found Spring in Central Park" fair.

To schedule, call 772-0210 Tuesday through Thursday, 8:30 A.M. to 3:45 P.M.; tours are booked until June.

THE URBAN RANGERS, THE DEDICATED men and women of our local Sherwood Forests, find lost children, put Band-Aids on scraped knees, and provide information, emergency services, and security for all of us who use the parks. The brainchild of then Parks Commissioner Gordon Davis, the Ranger program began in 1979. The Rangers I have met are young, energetic, and articulate; most have a background in environmental science, and all have completed special Parks Department training. All through the year, groups of 10 or more (maximum number, 30) can Dial-a-Ranger to make a date for a free tour of a city park. Tell the staffers how much time you'd like to spend (tours usually run up to one and a half hours) and what you'd like to learn about—geology, how to identify trees, the history of the park. In the spring, children will be primed to look for squirrels, raccoons, frogs, woodpeckers, and ladybugs; in the winter, they'll follow animal tracks to hibernation holes.

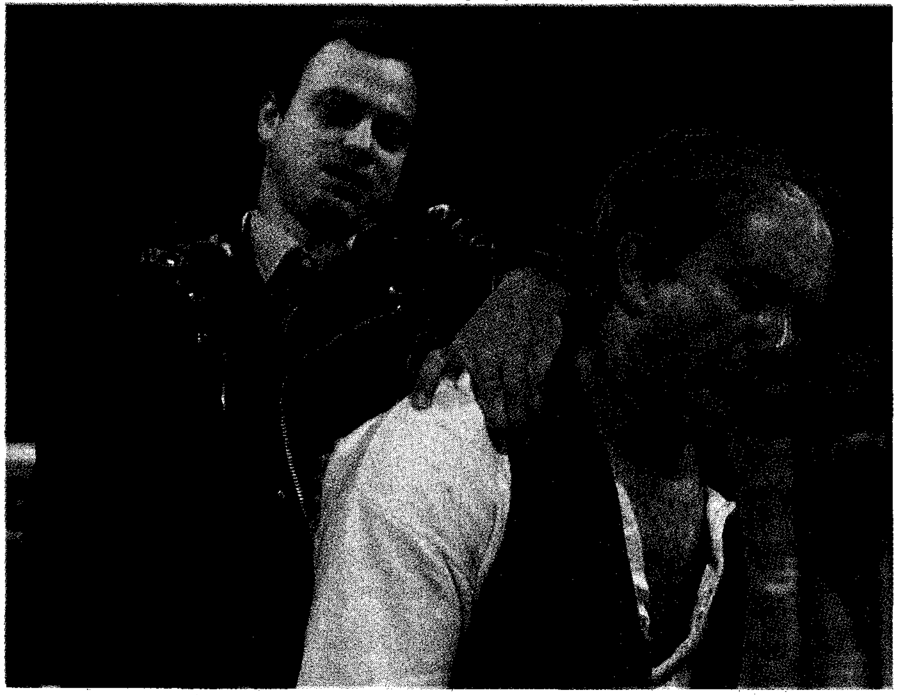
To schedule a date with a ranger, call Benita Epton, 360-3455. ■

Theater/John Simon

TRAVESTIES

"...*The Caretaker* is not helped by the director, who reduces it to farce. *Caligula,* at Circle Rep, is a vulgarization of Camus..."

NOT EVEN A DOG, NOT EVEN A DOG OF A play by Harold Pinter, should be treated as the Steppenwolf Theatre Company is kicking around **The Caretaker** at Circle in the Square. "At his best—in *The Caretaker* and *The Homecoming*... [Pinter] has given us myths of deep insight in the nightmare tradition of Kafka, on whose works most of his plots are closely based," writes Burt O. States in *Irony and Drama*. And in her essay "The World of Harold Pinter," Ruby Cohn observes that among the playwright's protagonist-victims, "the old man of *The Caretaker* is perhaps the least sympathetic of all." Between them, these staunch champions of Pinter pretty much succeed in doing him in.



PINTER PEOPLE: *Gary Sinise and Alan Wilder in* The Caretaker, *at Circle in the Square.*

I don't agree that most of Pinter's plots are closely based on Kafka, but I would say that they are all highly derivative, whether from Beckett, Kafka, or elsewhere (in fact, they are typical of plays written by actors in that, though they may act well, they read and think poorly). The big difference between Beckett and Kafka on the one hand and Pinter on the other is that the characters of the former, thoroughly flawed and thus human, earn sympathy for their shreds of decency, and empathy for the scraps of dignity that suffering elicits from them. Going Miss Cohn one better, I would say that *all* of Pinter's characters are his least sympathetic, so that their agonies run a poor second to those of—never mind a dog—a tarantula or a scorpion.

But that is hardly the sole problem with Pinter, who, in his later works, does introduce theoretically sympathetic characters. It seems to me either that there is not a drop of sympathy in Pinter's soul or that his imagination and gift for language are unequal to making us care about the supposedly more likable personages. In *The Caretaker,* at any rate, there are none such. Davies (the name probably derives from W. H. Davies, the vagabond-poet)—the tramp taken in by Aston, the "good" brother who has been etiolated by electroshock therapy, only to be variously tormented by Mick, the "bad" brother, and finally cast out by both—is repellent in such petty, sleazy, contemptible ways, without a trace of the awesomeness of true evil, that to see and hear his squirmings and thrashings could seriously satisfy only those in whom sadism and subliteracy are conjoined. It is interesting to note, by the way, that although no one nowadays would accept a protagonist as pure as the driven snow, nobody objects to one made up of unmitigated muck.

It is, of course, possible that the caretaker is humanity caught between a feebleminded God (Aston is a carpenter and exudes Christlike charity along with deadly dullness) and a cunning devil (Mick equals Nick, leather jacket equals black, etc.—if you enjoy such games), but none of this can raise the work into more than "Paradise Least." Certainly not the direction (or costume design) of John Malkovich, which tries to solve the insoluble by reducing the play to farce. So Mick's nastiness becomes comic-strippy; Aston's sacred simplicity, slow-motion near-imbecility; and Davies's malevolence, low-level mischief. You can help a play, sometimes, by going against the grain, never by turning it into something else.

As Davies, Alan Wilder at least manages to stay in his accent most of the time, even if his acting is superficial, a kind of sub–Gummo Marx. As Mick, Gary Sinise occasionally rises from sliminess to mere oiliness; as Aston, Jeff Perry gives a performance that should be bottled as a cure for insomnia. Both actors are about as British as chartreuse tweed. Kevin Rigdon, the usually splendid designer, has come up with an unlikely set and routine lighting. And how the whole thing drags; it might take less time to scale Mount Everest backward.

TALK ABOUT TURNING A PLAY INTO SOMEthing else: Circle Rep has turned **Caligula** completely upside down, ananymizing (Albert) Camus into (Yma) Sumac. I wish I could call this adaptation by Marshall W. Mason and Harry Newman, as staged by Mason, something as harmless as inept or bad; it is, at the very least, demented.

As Camus wrote it—starting in 1936, revising as late as 1959, and probably leaving it unfinished at his accidental death, in 1960—*Caligula* is a potentially brilliant play, patched together from snatches of greatness that do not quite coalesce and lack the ending to properly cap them off. All along, there was a dichotomy in the conception. *Caligula* began as a wish-fulfillment fantasy: The 25-year-old author, in precarious health and fearing death, was expressing through

Photograph by Lisa Ebright.

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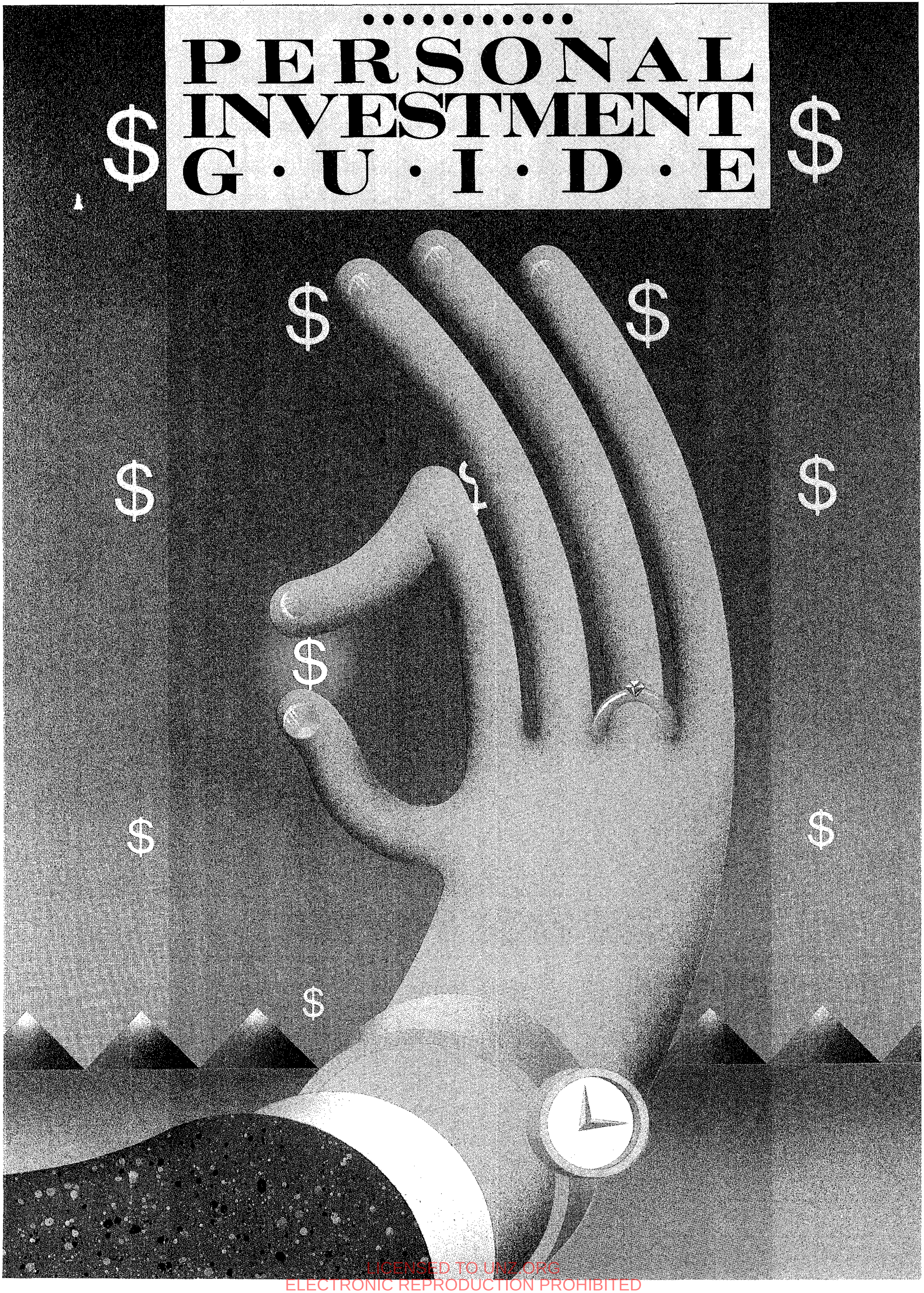
the hero his own passion for living to the utmost at the expense, if need be, of everyone else. But along came his disenchantment with the Communist party and his horror of Stalin and Hitler; presently Caligula became also a portrait of a contemporary dictator. How could one protagonist embody two such contradictory concepts? While the play started out close to Suetonius, successive versions departed further and further; it is unfortunate that Circle Rep worked not from the last available French text but from Stuart Gilbert's considerably earlier English adaptation.

The worst possible idea was to update the play and put it in modern American dress, with everything from tautological closed-circuit-television screens to a whole punk-rock video sequence, from American Express cards to submachine guns. The play *is* about modern times—no fool can miss that—but it needs the quasi-Roman look and sound as a distancing device, as an incentive to us to work out the parallels and discover how far we have *not* come since the maddest and most murderous of imperial tyrants. That Caligula still manages to move us, and is in many ways more impressive than his victims and adversaries, is a further comment on the paltriness of our times. But to turn, say, the poets of Rome, meant as a takeoff on real contemporary art, into cretinous rock and country musicians (played by some truly grim-looking specimens) is to miss the point of Camus's satire. So each bit of modernization proves either a vulgarization or a trivialization of the author's intentions.

Even the technical aspects are appalling. Mason's staging tries to stylize while everything else aims at realism: a cut-rate high-tech set by the good John Lee Beatty, ragtag costumes by the fine Jennifer von Mayrhauser, crass lighting by the subtle Dennis Parichy—I blame them all on the director. The platitudinous musical score plods from Albinoni's *Adagio* to equally banal pop selections. Every cheap trick is dragged in, from turning the lights up on the audience as Caligula shouts, "You're all criminals!" to letting us hear every last sound of an offstage rape. And the adapters' language is of a piece with all this, e.g., "Death is like a bus ride to a small midwestern state."

As Caligula, Ken Marshall tries gamely, but cannot summon up the twisted poetry, the crystalline logical insanity of an angelic actor such as Gérard Philipe, who must have created the role with scalding impetuousness. And Jay Patterson makes a credible Cherea. The rest, with one or two minor exceptions, range from ludicrous to loathsome. The only thing worse this company could have done than so to butcher *Caligula* would have been to murder, in full view of the audience, a herd of moose. ▬

PERSONAL INVESTMENT GUIDE



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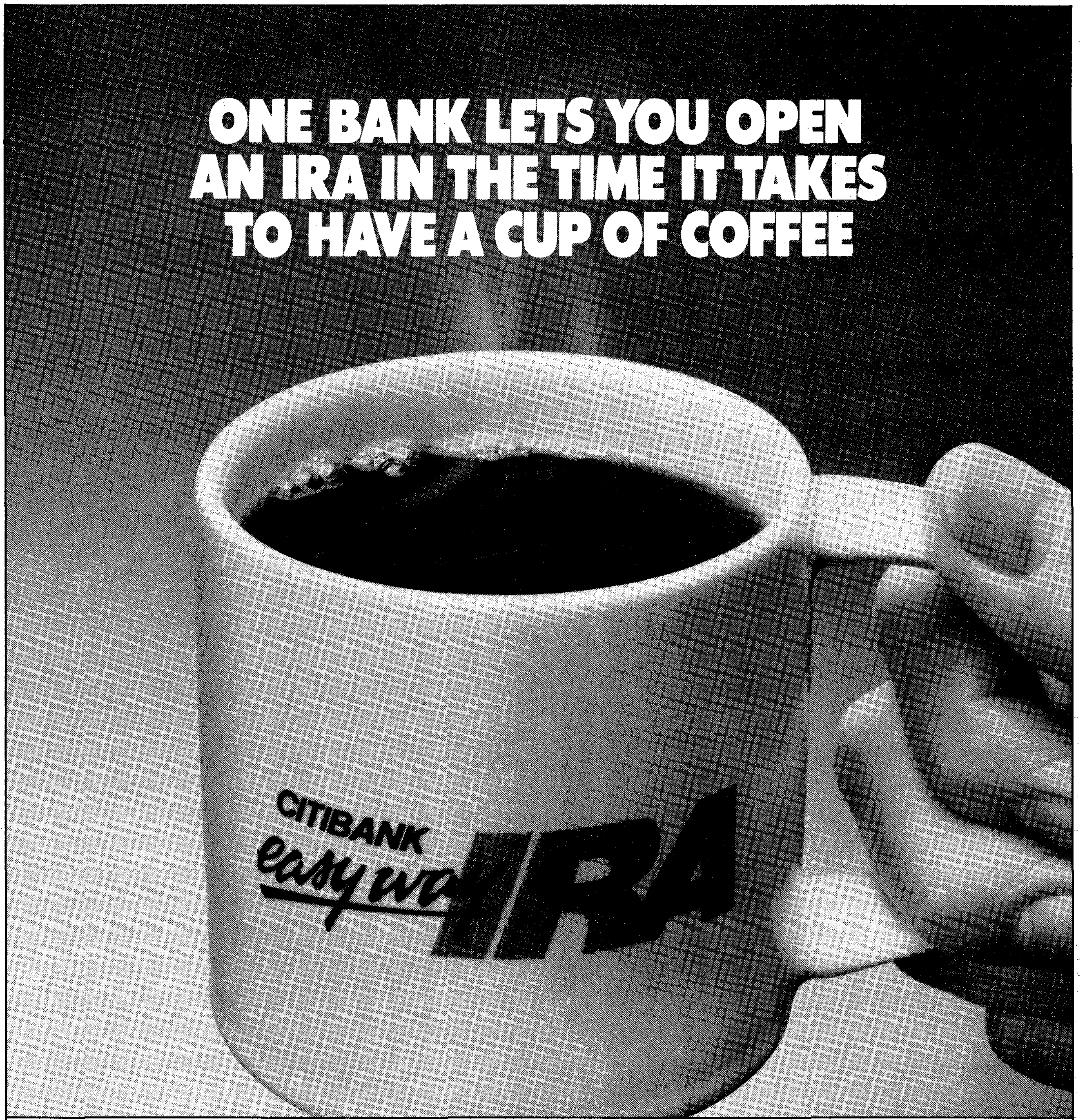

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PERSONAL INVESTMENT G·U·I·D·E

BY CLINT WILLIS

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Design by Richard Mantel
Illustrations by José Cruz

The chorus of financial forecasts for 1986 finally is fading, and, as always, investors are left scratching their heads. One camp predicts a resurgence of inflation and spiraling interest rates; another, stable prices and steady economic growth. The pessimists talk about deficits and an "aging bull market"; the optimists insist the Dow will soar. Who's right? Who knows?

Leave the guessing games to the professionals, and set about more important, more realistic tasks. Develop a well-thought-out, long-range approach to investing and choose the investments to implement it.

The array of innovative investments—Ginnie Maes, zero-coupon bonds, sector funds, to name a few—complicates the choice. Brokers, insurance companies, banks, and other firms are all competing for your investment dollar. Which should you heed?

Too much choice may seem worse than not enough, but it does have its advantages. Competition drives down prices for some services—and may even contribute to an increase in returns on some investments.

And, even for new products, the array of investments is not as confusing as it appears: The basic menu of money-making instruments—stocks, bonds, real estate, and the like—is much the same as ever. Each vehicle has a role to play in a well-balanced portfolio. The investor's job is to discover that role and assemble the portfolio. This guide will help you do that job.

Clint Willis writes on investment and personal finance for Money *magazine and other publications.*

STOCKS

NO serious investor can afford to overlook the stock market. Over the long haul—several decades or more—stocks have weathered periodic slumps and bear markets to outperform bonds and real estate. If that haul seems too long to worry about, consider this: Stocks make their greatest gains when prices are stable, and inflation seems licked—at least for now.

For many investors, the question is not whether to own stocks, but which stocks to own. Put it this way: Which stocks offer the most value for your money?

If you buy stock in IBM, say, you're buying a share of the company's earnings, or profits. Part of the profit may come to you in quarterly dividend checks. IBM's management reinvests the remaining profit in the business in the hope of creating even greater profits later, which in turn may boost the value of your stock. Either way, a company's profits generally mean profits for its shareholders.

Earnings on the Cheap

When you shop for stock, aim to buy earnings as cheaply as possible. Price-

> Like ordinary investors, the pros make mistakes. Their predictions of earnings growth for a firm may be overblown, for example, and investors who blindly follow their lead are in trouble.

earnings ratios (p/e's) sometimes signal bargains. The p/e of a stock measures its price against the earnings that are behind it. For example, if a stock trades at $10, and the company earns $1 per share, the p/e equals ten—10 divided by 1. The lower the p/e, the less you and other investors pay for your share of the company's earnings. But a low p/e is not always a positive sign and a high p/e doesn't necessarily mean you should pass up the stock.

Recently, the stocks that make up Standard & Poor's 500-stock index had an average p/e of about 12, so you should look for special reasons to pay more than $12 for $1 of earnings.

When to Pay More

Investors often find those reasons by looking toward the future. If you expect a company to show higher profits every year, it makes sense to pay a premium for this year's earnings.

That means accepting a high p/e. Dun & Bradstreet, the financial services firm, recently carried a p/e of 22, well above the norm. Reason: The firm has shown annual earnings growth of 17 percent over the past decade. "Those high p/e's scare me, even on a company like Dun & Bradstreet," admits Charles Carlson, an editor at Dow Theory Forecasts, the investment advisory service. "But that's probably a pretty fair price for quality."

Similarly, low p/e's don't always betray bargains. If a firm's profits don't draw investors, there could be a very good reason. For example, Ford's recent p/e of 4 would make it a good buy—if the company could maintain last year's profit record. In the absence of such a guarantee, investors are forecasting potential earnings declines.

Like ordinary investors, the pros make mistakes. Their predictions of earnings growth for a firm may be overblown, for example, and investors who blindly follow their lead are in trouble. After a short history of breathtaking earnings growth, Lotus, a young software company, ran into trouble in 1985, surprising investors who had bought the stock in better times. Early in the year, the stock traded at $33.75, but as Lotus profits slipped, the shares plunged to as low as $15.25. The p/e, which hit 32 back in 1983, recently hovered at 9.

Profiting From Others' Misfortune

Some of Wall Street's horror stories have cheerful epilogues for alert investors, cool heads who try to determine when a company's setback is temporary. As shares plummet, they step in to buy the stock at the new, lower prices, betting on an eventual recovery. It's a dangerous game, but played right, it can yield big payoffs.

When Carter-Wallace, a consumer-products company, had trouble with tests for a new heart medication, disappointed shareholders deserted the stock en masse. Late last summer, the shares fell from $46.50 to $33. Some investors thought that the sell-off was overdone, and they bought at the lows. They were right, and they picked up a quick 50 percent profit to prove it: Carter-Wallace posted a fat earnings rise in September, and the stock hit 50 by winter.

What To Ask

If a stock's p/e seems high, it might be wise to shy away. At the very least, pose a few pointed questions before you buy. A full-service broker can supply some answers, or get them from his company's research department. Has the firm had a high p/e in the past? "If a stock usually trades at a p/e of 12, and it's up to 30, there had better be some good reasons for it," says Carlson.

Does the company have a long record of rapid earnings growth? What could go wrong? Back in 1983, a raft of new high-tech firms had made promising starts selling personal computers. Then came IBM's PC. Big Blue quickly gobbled up an enormous chunk of the market, sending many of those once-promising firms aground.

Even if the firm looks especially promising, do other firms with more modest prospects offer more profit—and less uncertainty—for your money?

An unusually low p/e raises questions of a different sort. Why is the stock selling so cheaply? If there was a recent setback or dip in earnings, was it caused by temporary problems, or will the difficulties persist? Has the company's stock performed well in the past, or is it a perennial laggard? Has the firm recently cut costs or added potentially profitable businesses to its repertoire? The changes may not yield a profit for several years, but if they do, the wait will be worth it.

P/e's also help investors gauge prospects for the stock market as a whole. The 30 stocks that compose the Dow Jones industrial average recently averaged a p/e of about 12. That's high compared to 1979, when the Dow's p/e was below 8. But compared to other bull markets, it's moderate. In 1963, for example, the Dow stocks averaged a p/e of 18. (See chart page 6A.)

Earnings Aren't All

"Book value" is another valuable tool for both amateur and professional investors. A share of stock represents your claim to a firm's physical and financial assets—after subtracting its debts and other liabilities. Book value measures the worth of those assets, which include factories, real estate, inventories, cash, and the like.

Just as p/e's help you find bargain-priced earnings, book value can guide you to stocks that offer inexpensive assets. And since a firm's assets are responsible for much of its earnings, some investors find cheap assets a route to cheap earnings.

Some investors look first at the ratio of a stock's price to its book value to gauge whether it's fairly priced. Some stocks trade at prices below their book value, but most are priced well above book. A low price relative to book value may reflect poor management, perhaps, or tough competition from other firms.

On the other hand, it might mean that the company's assets aren't doing what assets are supposed to do—create earnings. In that case, book value can be misleading.

When Assets Aren't Assets

One analyst cites the case of U.S. Steel. The stock recently sold at well below its book value per share—investors could buy assets shown on the books at $1 for about 60 cents. Sounds like a great deal, right? But can U.S. Steel earn money with those high-

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Likewise, an oil-service company may own plenty of expensive rigs, and that boosts book value. But with oil in a slump, what are those rigs really worth to you? Some other firms in heavy industry—aluminum firms, for example, and tire manufacturers—pose similar questions.

Overlooked Values

Other situations are far more promising. Book value may leave out some of a firm's most important assets. Broadcasting companies—most notably ABC, which passed into the hands of Capital Cities Communications—were snapped up at prices well above book value last year, and for good reason: Aside from bricks and mortar, a top-flight broadcasting company's assets include its name and the recognition it inspires among consumers and advertisers. Customer loyalty is invaluable to a firm, but that sort of asset doesn't show up in book value.

When investors overlook these assets, a stock's price lags behind its real value. That's when investors who know what to look for, and what questions to ask, can pick up assets, albeit intangible ones, at a discount. Investment adviser Scott Black, president of Delphi Management, in Boston, owned ABC long before the craze for media stocks. His profit: about 348 percent.

If a stock's price seems high compared to book value, how can you tell whether it's worth the extra money or overpriced by overenthusiastic investors? For starters, ask your broker or adviser to tell you the firm's return-on-equity (ROE)—which measures how much it makes on its assets. If the ROE is over 15, you may have a winner; under 10 is poor. Also ask about hidden, intangible assets—are they fully recognized? If not, that's one good reason to consider buying the stock.

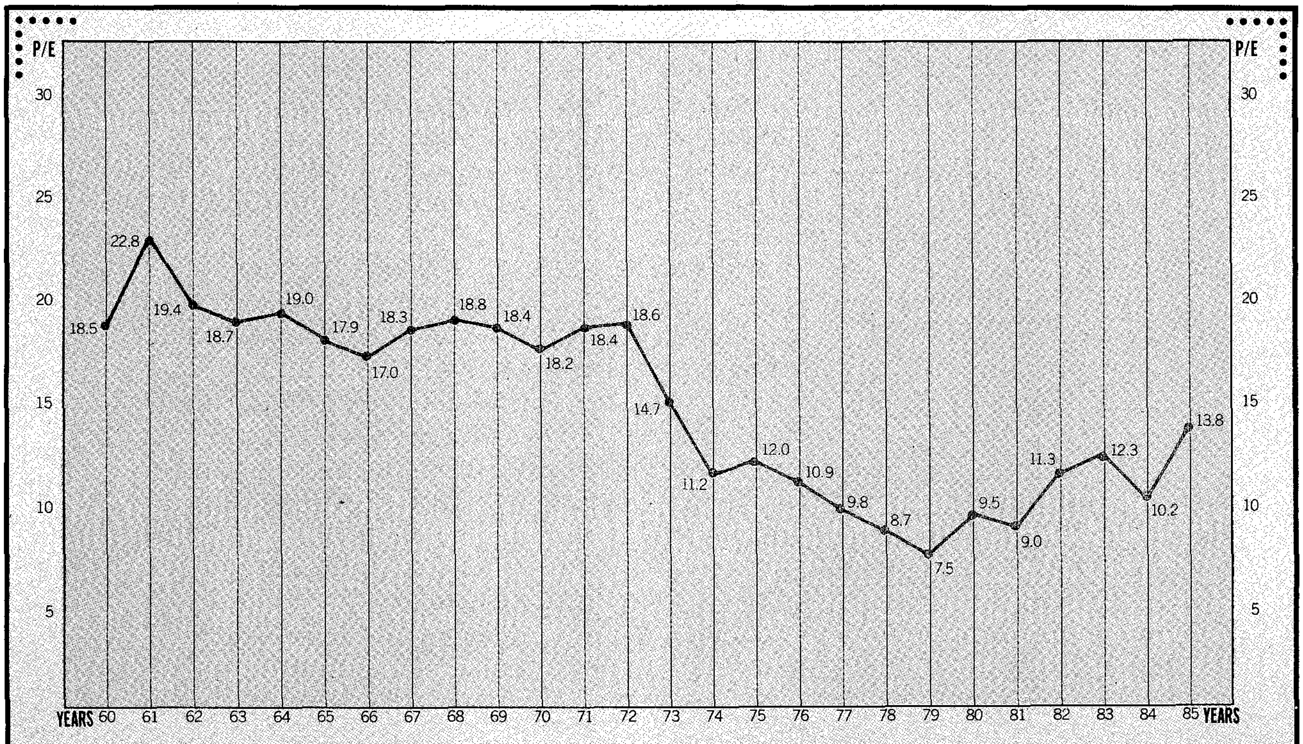
Like p/e's, book value also can help you judge whether prices are high or low for stocks in general. Rarely does the stock market, as a whole, trade at less than book value. When it does, as in early 1980, get set for a major market advance. Stocks as a group probably are overvalued if they trade at more than 40 to 50 percent above book value. The current ratio is about 1.35 to 1.

Getting Into Debt

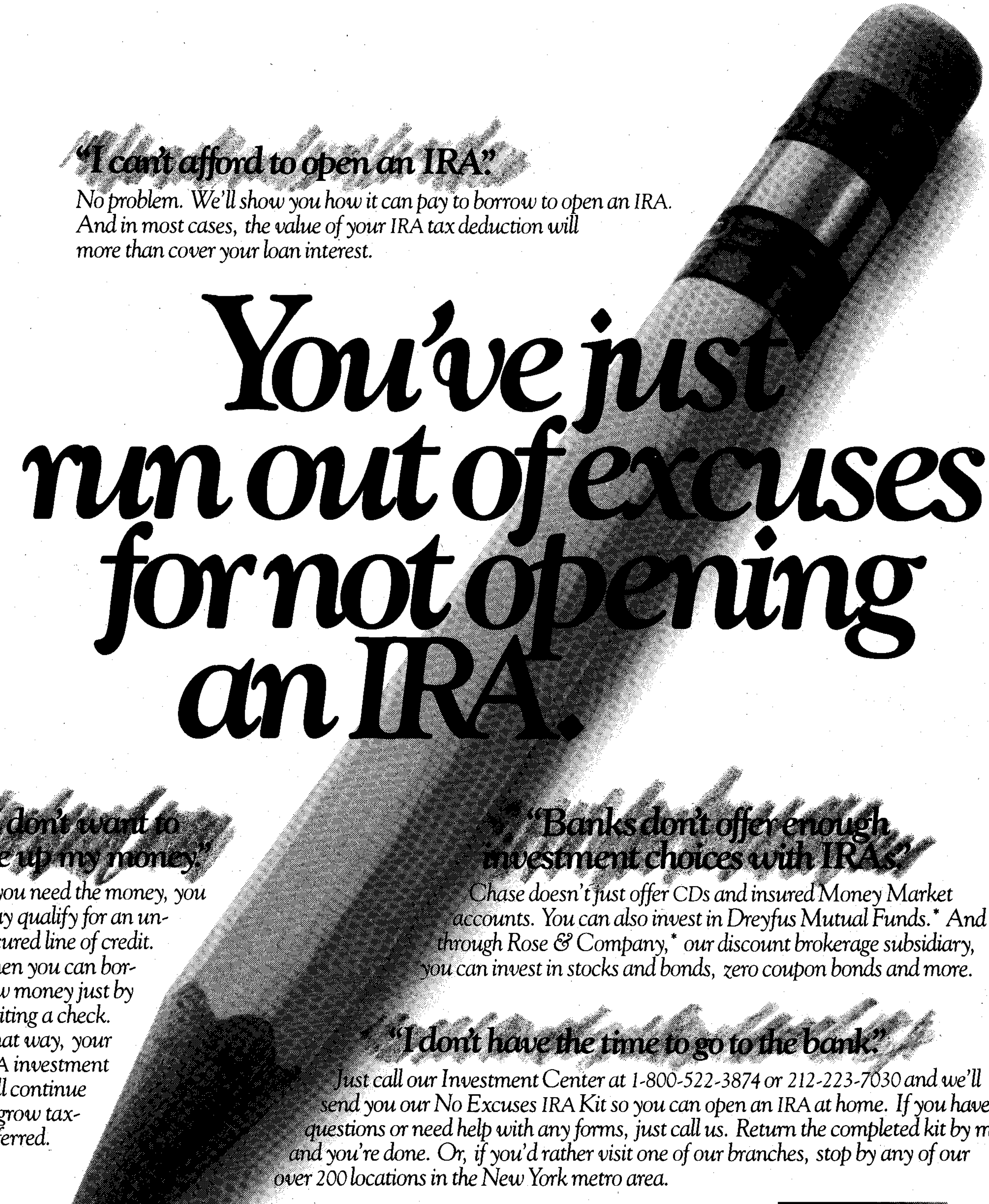
It is as important to look into what a company owes as it is to investigate what it owns. Companies often borrow money to finance growth, but too much borrowing can backfire. Outright bankruptcy isn't the only danger. When management needs every spare dollar to pay off loans, there's no money to properly run and expand the business.

Some professionals favor firms that can finance growth from their earnings, without turning to outside sources of cash. Others are more tolerant of debt. One popular rule of thumb is that a company's assets should be at least double its debt.

Like other investment rules, this one is riddled with exceptions. Some types of companies are by nature heavier borrowers than others. For example, some retailers take on debt to buy store locations rather than lease them. If the companies purchase good properties and can pay off the mortgages from their earnings, no problem. "Low debt is debt that a company can pay off fairly easily if it has to," says Paul Weisman, an analyst with Delphi Management. "If you



PRICE-EARNINGS RATIOS (P/E), ANNUAL HIGH, STANDARD & POOR'S 500-STOCK INDEX, 1960-1985



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CHASE

To judge whether a high yield is likely to stay that way, look at the dividends paid by a firm in past years. If the current yield is way out of line, chances are it won't last.

buy a company with high debt and low earnings, it may not survive to pay off that debt. If it's a growing, healthy firm that generates lots of cash, you can tolerate more borrowing."

To check for excessive debt, compare a firm's debt-to-equity ratio (its debt divided by its assets) to that ratio for other firms in the same industry. If it is exceptionally high, or increasing rapidly, look for the reasons.

Firms of a Feather

Two firms in the same industry share traits apart from their borrowing practices. Companies often share their competitors' fates: What's good for General Motors probably is good for Chrysler and Ford. So it's worth watching industrywide trends that may affect a stock.

A trend may be salutary for stock prices. The recent blitz of broadcasting buy-outs, which pushed up prices of most firms in that industry, was, in part, the effect of a rules change by the Federal Communications Commission (FCC). When the FCC increased the number of radio and television stations that a company could own, a demand was created for broadcasting properties.

Until recently, hospital-supply companies were flying high. Then hospitals, under pressure from government policies, moved to cut costs. Suppliers' profits were hit hard, and stock prices plunged. Some small firms failed altogether.

Some businesses are by nature cyclical: Basic industries such as chemicals, cars, and steel do well when the economy as a whole is prospering. Over the long term—say a decade or more—these companies' stocks may not grow faster than the stock market as a whole, but if you're skillful—or lucky—enough to buy at the right time and sell at the right time, you'll do well.

Some industries, often consumer products such as food, tobacco, lodging, and leisure (sporting goods, entertainment) are known as defensive stocks. Their businesses usually resist economic downturns. Think of them as slow-growth stocks. In contrast to cyclical companies' profits, these firms' earnings tend to increase slowly but surely, year in and year out.

Companies in financial services—savings and loans, insurance companies—as well as housing and utilities are especially sensitive to swings in interest rates. Reason: A large part of their costs or revenues comes from borrowing or lending money. As a rule, interest-sensitive stocks rise sharply when rates fall, as they did in 1985.

Giddy Growth

Firms in emerging or fast-growing industries—high technology, cable, and some services such as fast food—lure investors with the promise of large annual-earnings increases. Investors rely on these firms' abilities to penetrate vast potential markets for their products, regardless of economic cycles. The companies typically are small, with lots of room to grow. Their stocks often trade on the over-the-counter exchange.

These stocks typically do extremely well when the stock market is strong. That's not surprising: Bull markets make investors optimistic, and what could be better for stocks whose performances are based on promises of a rosy future? It follows, however, that when stock prices take a dive, these high fliers often dive harder and faster than other stocks. Recently, the *California Technology Stock Letter,* a newsletter that closely follows high-tech high-fliers, pointed out that while the Dow rose 18.9 percent from June through December, the *Letter*'s index of high-tech stocks gained 34.9 percent—almost double. In down markets, subscribers have learned to expect the reverse.

Not by Capital Gains Alone

The obvious way to make money in stocks is to buy low and sell high, but that's not the only way. Stocks can be a source of cash while you're holding them.

The total return on a stock includes not only the capital realized when you sell it, but the dividend payments that firms make to their shareholders. The dividend constitutes your "yield." (To measure yield, divide the annual dividend by the stock price.) Look at it like this: A high yield says that you're paying a low price for your dividend checks.

Shopping blindly for the highest yield is as shortsighted as ignoring yield altogether. Some young, fast-growing firms offer no dividend at all for the best of reasons: To take advantage of opportunities for growth, they reinvest every penny of earnings in their businesses. The idea is they can put the money to work for you better than you can.

Yield Trap

By contrast, other companies offer high yields but little chance for growth. They may offer that extra income to offset the risk that the firm will soon be in financial trouble.

The extra income may be worth the risk. But understand that if the firm stumbles, that handsome yield is liable to shrink, or even disappear—along with your chance for capital gains. Last year, an electric utility, Northern Indiana Public Service, offered investors a yield of nearly 17 percent, compared to about 10 percent for most other utilities. "When the yield is up that high, it's almost a certainty that something will happen," says one analyst. Something did: In November, Northern Indiana announced plans to eliminate its dividend altogether.

To judge whether a high yield is likely to stay that way, look at the dividends paid by a firm in past years. If the current yield is way out of line, chances are it won't last. Ideally, a company should have a steady record of dividend increases over five years or more.

Most companies offer a combination of potential earnings growth and a moderate yield. Even if your strategy is to buy and sell stocks primarily for capital gains, you might want to consider yield as part of the package you buy when you purchase a stock. In bad times, the income will help offset a decline in the market value of your stock. When stocks rise, the yield will boost your overall return.

If a stock offers cheap earnings (a low p/e) and assets (a low stock price relative to book value), then a high yield is an added attraction.

Before you buy a stock, compare its yield to those offered by other firms in the same industry. If the other yields are considerably lower or higher, investigate further before you buy.

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BONDS, ET CETERA

WHILE yield is almost an afterthought in the stock market, in the bond market it occupies center stage: Bonds' major attraction for many investors is their reputation as reliable sources of steady income. Like stocks, however, they boast overlooked attributes and risks.

The age of hyper-inflation exposed some of the risks in the bond market. As consumer prices rose during the '70s, investors who had bought medium- and long-term bonds were stuck with their fixed interest payments. Bond holders watched horrified as inflation eroded the purchasing power of their yields and the value of their bonds shrank.

Now that inflation has settled down—for the moment, at least—bonds may be more attractive. But bond buyers should be aware of the risk involved in committing to fixed interest payments for any length of time.

The Long and the Short

Whether to go long or short depends on how much risk you want to take—and how confident you are about the future direction of interest rates.

The longer-term the bond, the greater the risk of being stuck with below market rates for a long period—or of having to sell your bond at less than the price you originally paid. When rates have climbed, you can't expect new buyers to pay what you did. Offering a discount is the only way you can make your bonds competitive with newly issued ones that give higher interest payments.

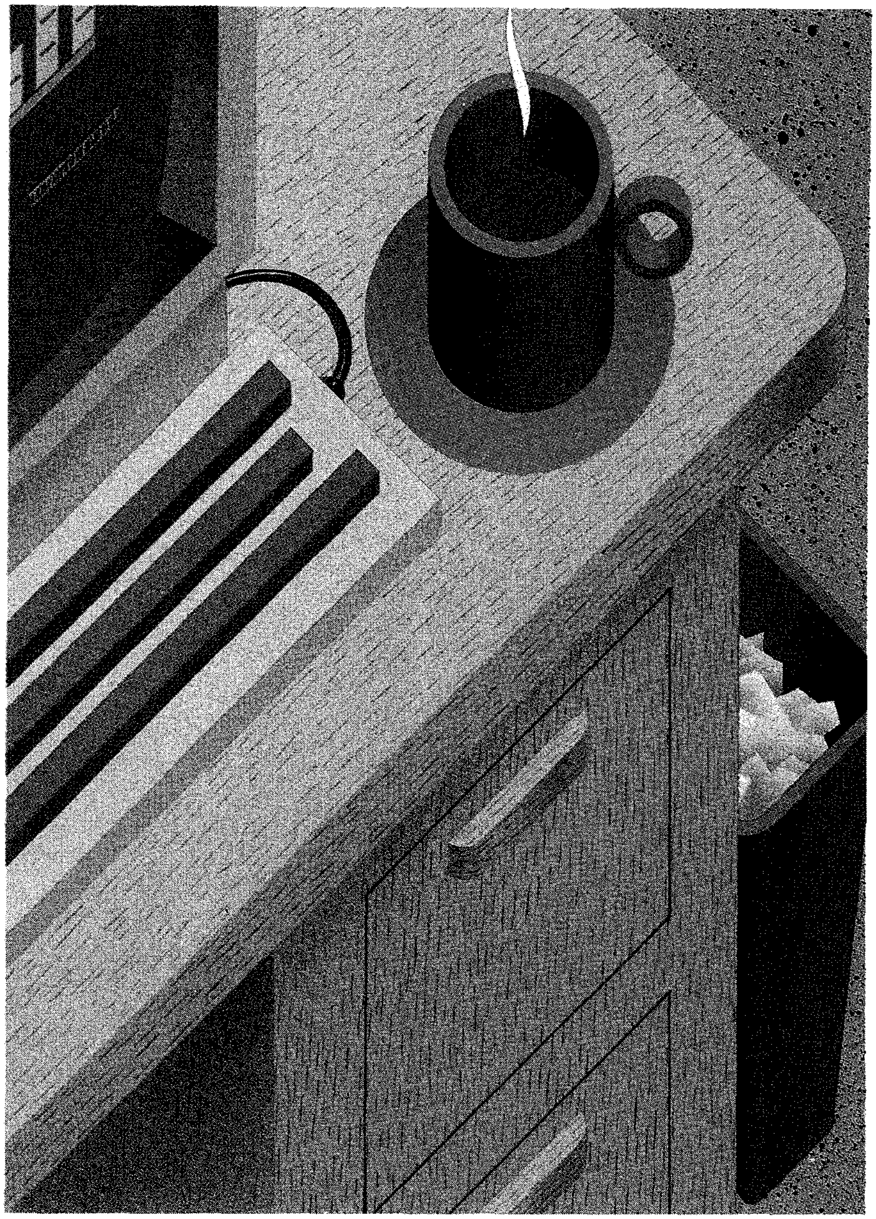
But long-term bonds mean bigger rewards if rates move down: You've locked in the high rates for a long period, so your bond is more valuable.

You can go short by investing in money-market funds—mutual funds that buy short-term, interest-bearing issues. The same goes for money-market accounts at banks. Because they invest in extremely short-term securities—which typically mature in about six weeks—the returns move up and down with moves in interest rates on newly issued securities.

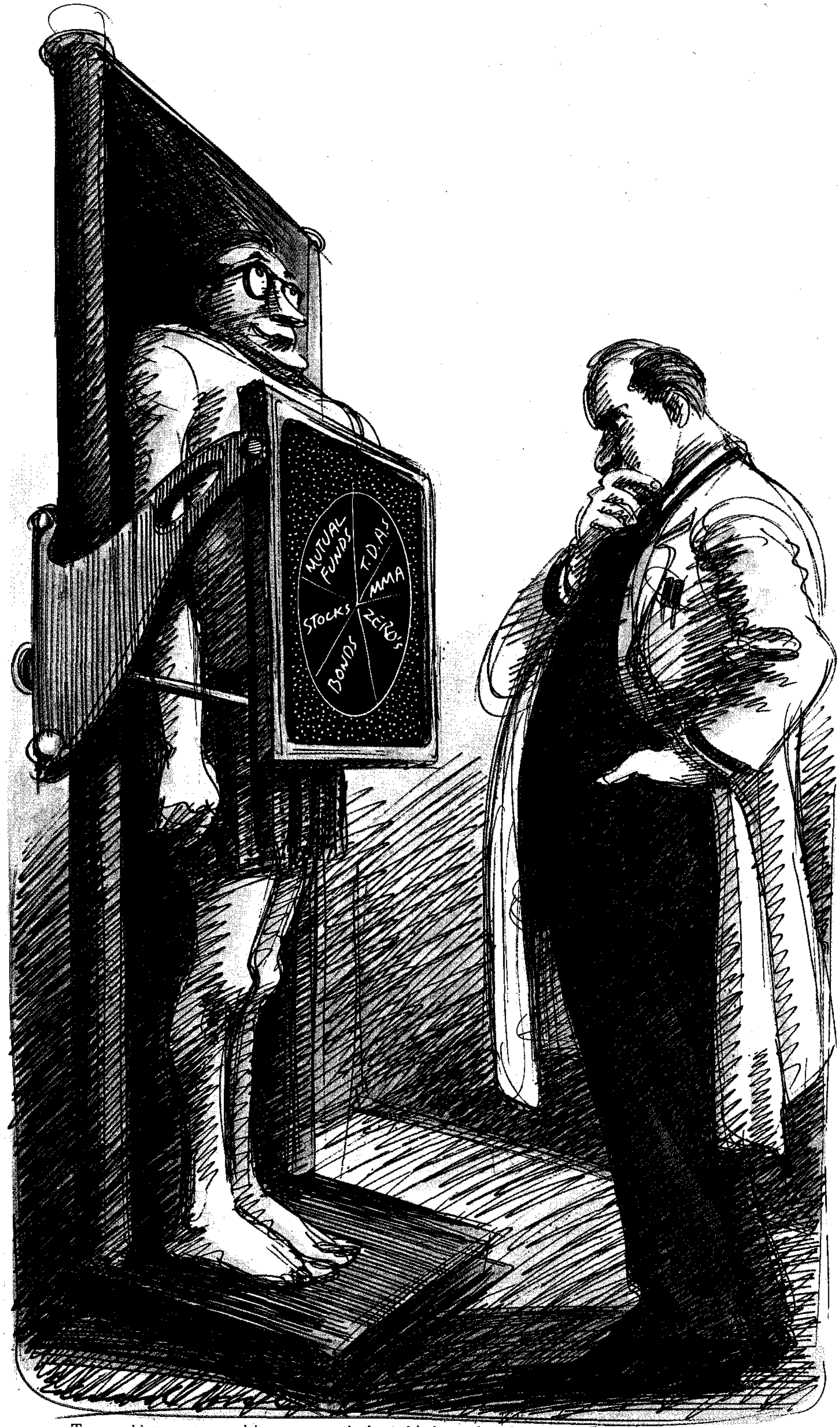
Recently, money-market returns dipped to around 7 percent. That's a far cry from the rates of 20 percent and higher a few years back, but in those days high inflation cut deeply into returns. With inflation down to about 3.5 percent, 7 percent isn't as bad as it sounds.

Most investors should strike a balance between long- and short-term instruments—but that balance can be modified when signs point to sharply higher or lower rates. For example, it makes sense to buy some medium- or long-term bonds at the onset of a recession, when interest rates normally peak. As the economy slows, borrowing drops, and rates decline—pushing prices up for the bonds you bought when rates were higher.

Right now, Henry Gailliot, economist and senior vice-president of Pittsburgh-based Federated Investors, advises investors to have at least some money in long-term bonds. Rates are likely to rise a point or two this year, he says, but the onset of the next recession, perhaps in early '87, may see a



How healthy is your IRA?



An IRA doesn't grow big and strong all by itself.

It needs a balanced diet.

For resistance to the chill winds of inflation and an unpredictable market, an IRA portfolio should include more than one type of investment.

So Manufacturers Hanover Trust offers time deposits, a money market account, two no-load mutual funds, stocks, bonds, and zero coupon treasuries.

It needs good reflexes.

To take advantage of unexpected opportunities (like a surge in the stock market), IRA money must be able to move fast. So we offer same-day telephone transfers. And a toll-free IRA hotline to help you reach informed decisions quickly.

How healthy is your IRA?
Take the IRA Challenge
and find out.

Our IRA Challenge is a point-by-point checklist to compare your IRA with ours. It details all our special IRA services and investments, and you'll find it at any Manufacturers Hanover branch. Or if you just want more information, call us at **1-800-MHT-BANK.**

Once you take our challenge, we think you'll move your IRA to our bank.

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We realize your potential.

Tax and interest penalties may apply for withdrawals prior to age 59½. $25 closeout fee. Further information about our savings plans is available at any branch. Member FDIC.

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Branch Banking Customer Service
Attn: New Accounts
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Hicksville, NY 11801

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precipitous drop in rates, pushing up the value of long-term bonds.

Ducking Defaults

Whether you go long or short in the bond market, don't overlook another type of risk. Since a bond is essentially a loan from the buyer to the issuer, there's the chance—usually small—that the loan won't be repaid.

That risk is virtually nil if you're lending to the federal government: Treasury notes and bills are guaranteed by Uncle Sam. The same goes for money-market accounts and certificates of deposit (CD's) at those banks in which your money is protected up to $100,000 by the Federal Deposit Insurance Corporation (FDIC). Money-market mutual funds outside of banks aren't FDIC insured, but no investor has yet lost principal in them.

Corporate bonds are another matter. If the bond issuer goes bankrupt, bond holders are first in line for a piece of the firm's assets, but there's no guarantee that they'll recover their principal. Short of financial failure, there's the risk that a firm will suspend interest payments to bond holders.

There are tools for judging those risks, however. Rating services, notably Standard & Poor's and Moody's Investors Service, assign grades to corporate bonds, ranging from AAA (Aaa for Moody's) to D. As a rule, the lower the rating, the higher the interest rate you can expect as compensation for the added risk you assume by buying the bond. Recently, bonds rated lower than BB+ by Standard & Poor's (so-called "junk bonds"), have returned about three percentage points more than high-grade bonds of comparable maturities.

Municipals

The ratings firms also grade municipal bonds, which are issued by state and local governments or agencies. Income from munis is exempt from federal tax. Investors who buy munis issued in their home states also avoid paying state tax on the income. (That goes for New York City residents, who avoid local taxes, too.)

Sounds good, all right, but munis aren't for everyone. Their before-tax yields generally are well below those on other types of bonds, and they only make sense if the tax savings are big enough to make up that difference. At current yields, the tax savings on triple-tax-free municipal-bond interest are attractive if you are in the 30 percent tax bracket or above. Otherwise, you'll do better accepting higher, albeit taxable, yields on other bonds.

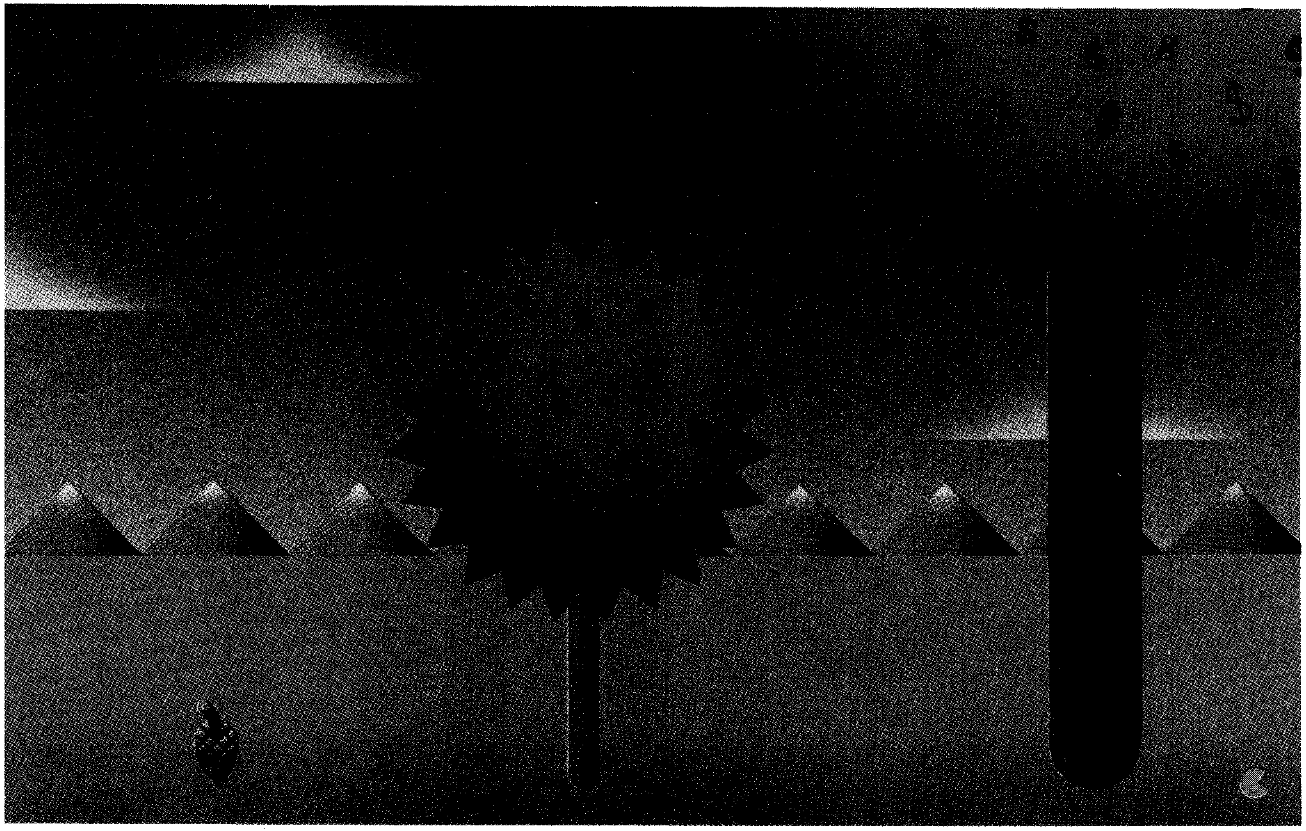
What's New

The bond market is a hotbed of innovation, as issuers figure out new ways to raise money and Wall Street finds ways to drum up interest. One innovation, the zero-coupon Treasury bond, has taken investors by storm.

Zeros aren't like other bonds. With an ordinary bond, you buy the bond for its face value—typically $1,000. That's the amount you get back when the bond matures. But meanwhile, you also get regular interest payments.

With a zero, you pay a small fraction of the face value—say $1,500 on a $10,000 bond. When the bond matures, you collect the full $10,000. But until then you receive nothing. In effect, your interest accrues and is automatically reinvested, in this case, at an "imputed" interest rate.

If you buy a zero you must pay income tax on the interest as it accrues, even though you won't see the money until your zero



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Working married couples can invest up to $4,000 in an IRA, single persons up to $2,000 and one-paycheck families up to $2,250.

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The Johnson's needed a tax shelter now and chose Lincoln for their IRA. Not because it was most convenient, but because Lincoln cared enough to have trained pension experts at each branch to explain the benefits and answer all of their questions.

And, like the Johnson's, you'll find high market rates too and no administrative fees like most brokerage firms charge. Plus, if you act now, Lincoln will give you more. Deposit $2,000 into your Lincoln Pension Certificate of 1 year or longer and you'll receive a Casio Solar Calculator, absolutely free, to help you total all of your tax saving benefits.

So whether you need a tax shelter now or a pot of gold for the future—or both—don't delay! The sooner you make your IRA contribution, the sooner you'll be able to enjoy its benefits.

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Member FDIC

Consider the costs of investing in a fund. Brokers and financial planners sell load funds, which carry up-front fees of up to 8.5 percent—so your $1,000 investment may buy as little as $915 worth of stock.

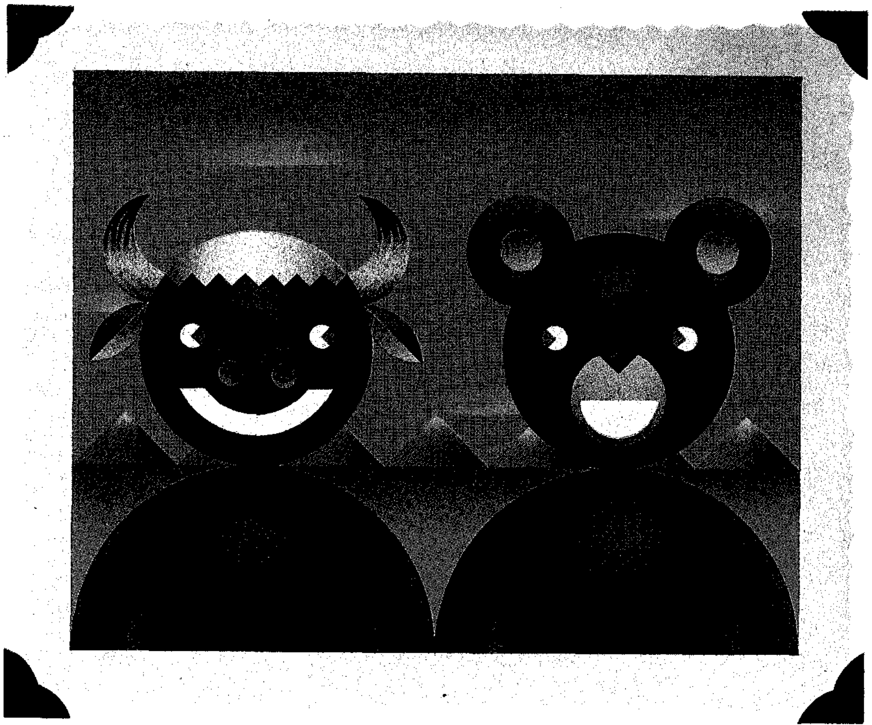
matures. Zeros work best in retirement accounts, such as IRA's, where the accrued interest isn't taxed until you withdraw the money. They are also useful for some planning purposes: If you estimate you'll need $75,000 in 1996—say for a child's college tuition—you can simply invest a fraction of that amount in a ten-year zero-coupon Treasury and the money will be waiting for you when the time comes.

Most investors should plan to hold the zero-coupon until it matures, although—as with other bonds—there is an active secondary market. Because of the peculiar structure of the zero, its market value often fluctuates enormously with swings in interest rates. Reason: With a regular bond, you can reinvest your periodic interest payments in newer bonds at the prevailing rate of interest. With zeros, you're stuck with the original "imputed" rate on your bond—not only for your original investment, but for every cent of accrued interest. If rates rise and you sell early, you could take an enormous loss of principal.

Buying Bonds

Brokers and bond dealers will sell you bonds—Treasuries, corporates, and munis. You need at least $1,000 to buy a corporate bond or a Treasury issue that matures in four or more years. It takes $5,000 to buy shorter-term Treasuries or municipals. You also can buy Treasury issues by writing to a Federal Reserve Bank or branch in your region.

Brokers sell zero-coupon bonds, which go by acronyms like STRPS, CATS, and TIGR. Be especially careful about fees on zeros. Ask your broker to compare the yield on your zero to yields on other bonds with



comparable maturities—after deducting his fees.

When you buy newly issued municipal or corporate bonds from a broker, you won't pay commissions, but brokers do charge a range of fees to buy or sell bonds on the aftermarket. Some brokers are more expensive than others, but as a rule the smaller your transaction the bigger the percentage fee.

MUTUAL FUNDS

MUTUAL funds offer a way to streamline the investment process. They're also a source of expert—if impersonal—investment counsel.

Most funds specialize in stocks, bonds, or other securities. When you buy a share in a mutual fund, you're buying a piece of a ready-made portfolio of issues assembled and watched over by professional money managers. That saves you the trouble of assembling and managing a portfolio on your own; it can also serve as a supplement to individual holdings. With most funds, the price of your fund shares—the price at which you can sell them back to the fund—reflects the market value of the securities in the fund.

For bond investors, funds offer a way around the high minimum investment required to assemble a portfolio of bonds. You can buy into some funds for as little as $500. And since the funds buy and sell bonds in large amounts, they get discounts on commissions, which they can pass along to investors. (Unit trusts, cousins to bond funds, offer these advantages, too. The difference is that unit trusts are not actively managed—you buy into a portfolio of bonds that is held until maturity.)

The ranks of mutual-fund investors are growing rapidly. There are over 550 mutual funds that invest in stocks, up from 450 in 1984. In 1985, investors added $26.4 billion to the funds, up from a mere $8 billion three years ago. Bond funds grew even more quickly. They raised over $84 billion in 1985, up from $28 billion for the whole of 1984.

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Time and again, you've heard it said, "To make money, you have to have money."

The truth is, you have to know how to save money before you can think about making more.

That's why more and more people are joining the Payroll Savings Plan to buy U.S. Savings Bonds. That way, a little is taken out of each paycheck automatically.

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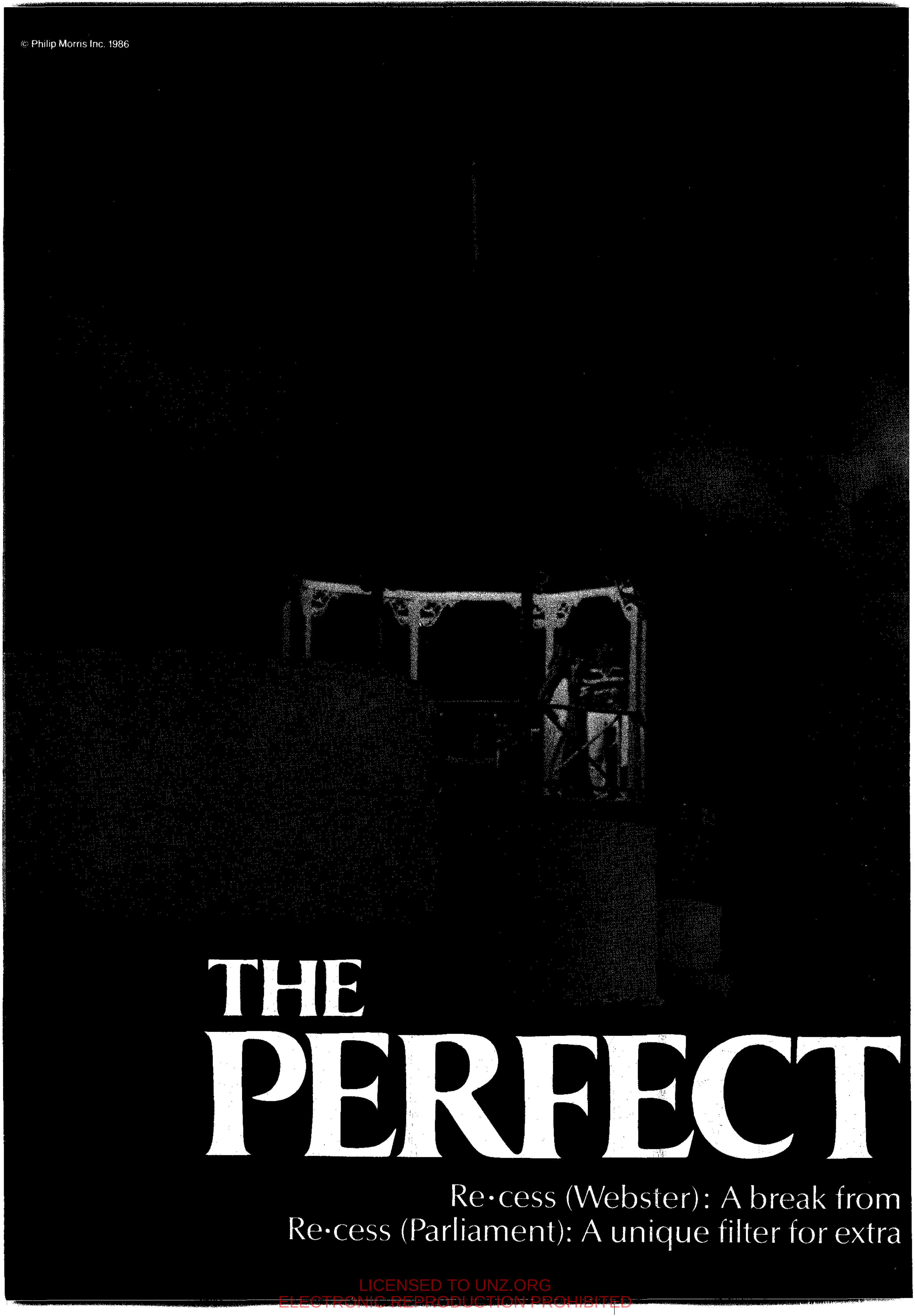
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> Aggressive-growth funds perform like the high-risk stocks they buy: Their shares rocket when the stock market surges.

International funds, which invest in overseas stock markets, were top performers in 1985. They gained about 36 percent through early November. Sector funds, which invest in stocks from particular industries—utilities, say, or medical-technology stocks—have been around since before World War II, but this year they were all the rage. Ginnie Mae funds, which invest in securities backed by the Government National Mortgage Association, also have grown popular in recent years.

The Fund Line-Up

The funds offer a broad range of more conventional choices as well. Bond funds range from government funds, which invest only in Treasury issues, to high-grade corporate funds, which stick to A-rated bonds or better. Some funds invest chiefly in junk bonds, and there are some 282 municipal-bond funds.

Stock funds fall into categories based upon their investment strategy—the degree of risk inherent in their investments, and the funds' investment goals. Aggressive-growth funds hold stocks that offer the chance of very high returns, but at considerable risk—they invest in fast-growing high-tech firms, for example, or smaller service firms in expanding fields.

Growth funds are more conservative, but they're by no means buttoned-down. Their managers typically invest in better-established firms whose shares offer potential earnings growth in exchange for moderate—though not insignificant—risk. Growth-and-income funds are still more cautious. Their managers invest in stocks and shares of large, financially stable firms.

What to Expect

In general, aggressive-growth funds perform like the high-risk stocks they buy: Their shares rocket skyward when the stock market surges, and plunge when the market misbehaves.

A growth-and-income mutual fund is a better place for your money when stocks are falling; its shares will resist the downward trend. You pay for that padding, however: When stocks rise, the fund's value may rise at a slower pace. Growth funds fall somewhere in between the other two categories: The values of their shares tend to move with the market.

In any single year, one category of fund may far outshine others. When that happens, investors flock to the star performers. Therein lies a major pitfall of mutual-fund investing: This year's star may find itself in the doghouse next year. Of 1984's top 25 stock funds, none made the list in 1985.

Some observers point out that the risk is still greater with sector funds. For example, when interest rates fall and utility profits rise, utility sector funds share, to the fullest, the industry's good fortune. But if utilities crash ...the fund crashes. By contrast, other mutual funds offer diversification—an array of investments in different industries—so that one sector's misfortune can be offset by better performances elsewhere.

How to Choose

Don't invest in any mutual fund based solely on last year's—let alone last month's—performance. You want funds whose management can make money in different stock markets. The feast-and-famine funds will cost you sleep and money. "Look at performance over the last five or ten years," advises Henry Shilling, director of marketing at Lipper Analytical Services, which monitors the mutual-fund industry. "Find out how the fund has performed over the last few market cycles. See how it does in up and down markets, and pick a consistent winner." (For a sampling of winners, see chart below.)

Look for continuity in management as well. If the fund manager has recently left, the fund's performance will reflect his absence.

Consider not only the performance of a fund, but also the costs of investing in it. Brokers and financial planners sell load funds, which carry up-front fees of up to 8.5 percent—so your $1,000 investment may buy as little as $915 worth of stock. Some

TOP PERFORMING FUNDS IN SELECTED CATEGORIES
for the Five-Year Period Ending December 31, 1985

AGGRESSIVE-GROWTH FUNDS[1]	Cumulative Total Rate of Return*	GROWTH FUNDS	Cumulative Total Rate of Return*	GROWTH-AND-INCOME FUNDS	Cumulative Total Rate of Return*
Oppenheimer Target	258.61%	Fidelity Magellan Fund	248.89%	Windsor Fund	182.92%
Quest for Value Fund	239.78%	Sequoia Fund	207.63%	Mutual Qualified Income	177.77%
Century Shares Trust	167.44%	Loomis-Sayles Capital	188.46%	Gemini Fund	171.73%
Lehman Opportunity	165.45%	Lindner Fund	188.23%	Washington Mutual Investors Fund	161.96%
Phoenix Stock	164.02%	Fidelity Destiny	174.24%	FPA Paramount	151.23%
Hemisphere Fund	158.31%	Phoenix Growth	170.51%	American Leaders	146.26%
American Capital Pace	153.94%	Nicholas Fund	160.53%	Mutual Shares Corp	145.00%
Sigma Capital Shares	149.82%	Nel Growth Fund	158.64%	Lutheran Brotherhood Fund	143.02%
BLC Capital Accumulation	149.78%	Ivy Growth	156.24%	Sentinel Common Stock	141.60%
Tudor Fund	147.33%	Guardian Park Avenue	155.58%	American Mutual	141.41%
Lehman Capital Fund	146.65%				

1. Capital-appreciation, small-company, science-and-technology, and specialty funds.
*Assuming dividends reinvested.

Courtesy of Lipper Analytical Services

The more you have in your IRA, the more options you should have for growth.

Now you can invest your IRA funds in Fidelity mutual funds through Marine Midland.

Marine's high-yielding Money Market and term IRAs have always been smart investments, but now we offer you even more ways to invest your retirement savings. Access to three new opportunities for growth of your IRA funds through investments in mutual funds managed by Fidelity Investments—one of the country's largest and most successful mutual fund companies.

For aggressive investors looking to invest in companies with above-average growth potential, there's Fidelity Magellan Fund. Or if you're seeking an above-average yield from income-oriented securities, there's Fidelity Equity Income Fund. And if you'd prefer investing in quality mortgage-backed instruments, there's Fidelity Mortgage Securities Portfolio.

If your bank doesn't offer access to these investment options, we'll help you transfer your IRA to Marine, quickly and easily. So why not find out more about these attractive offerings from Marine, today? Just send in this coupon, call, or stop in any Marine office. For Marine Money Market and term IRA information, call collect (212) 908-6499. For information about the new Fidelity Fund offerings from Marine, call toll-free 1-800-343-5409, Ext. 367, 8:30 AM—5:30 PM, Mon.—Fri.

The penalty for withdrawal before age 59½ (except for death or disability) is a 10% tax on the amount withdrawn. Some depositors could be subject to early withdrawal penalty, and all IRA withdrawals also pay normal income tax. Member FDIC. Mutual funds are not insured by FDIC. Fidelity Distributors Corporation is general distribution agent for the Fidelity Funds. Marine Midland neither owns nor manages Fidelity Distributors Corporation.

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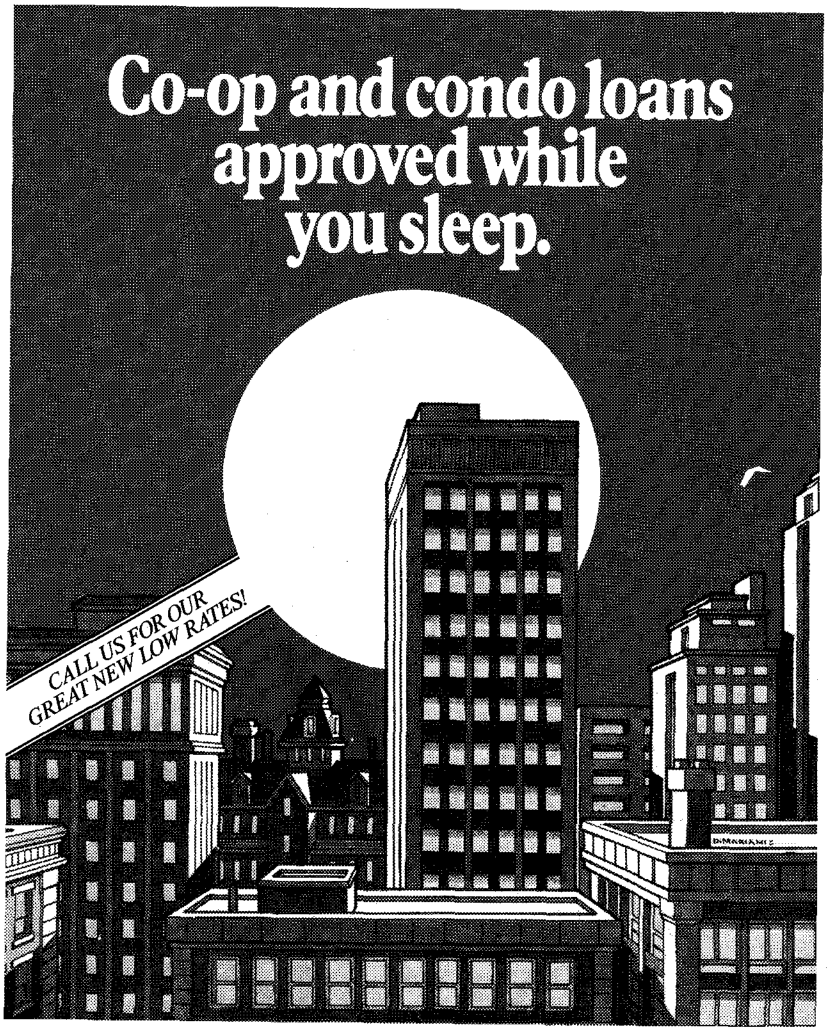
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funds also charge exit fees when you withdraw money.

For most investors, no-load funds make more sense. You can buy shares directly from the fund. The staff will send you a prospectus that describes the fund and its investment record and approach, together with an application form. A minimum investment of $500 or $1,000 usually gains admittance.

Magazines like *Forbes* and *Money* regularly publish performance rankings, addresses, and other information about funds. You can use them to compare long-term performance and fees. Invest in several funds, in case one turns out to be a clinker.

You may want to invest in a fund that is part of a group of funds. Some of these fund "families" allow telephone switching. Shareholders can move money among various bond, money-market, and stock funds simply by calling a toll-free number and requesting the switch. This is an attraction for that hardy—and sometimes successful—breed of investor who thinks he can outguess the market. (See "Is Timing Everything," page 26A.)

REAL ESTATE

UNLIKE financial assets—stocks, bonds, and the like—real estate thrives when inflation is rampant. That's what made it the place to put your money in the '70s, when stocks often were bumping along the bottom. Now, however, with consumer prices stable, the demand for real estate—and for other so-called hard assets, which hold their value during inflationary times—has abated. In some regions, the price of a single-family home actually is dropping, although values are still rising in New York and a few other cities.

Demand for space in New York is likely to remain solid, even if buyers can't count on astronomical profits. Owning your own space in New York remains an attractive investment for the long term, although there are risks in any market that has risen as far and as fast as real estate has here. You're best off buying a place to live in—at a price you can afford. If values don't climb rapidly, you'll still have a home you enjoy. As for speculation—buying a second apartment, for example, to rent to tenants for a profit—leave that to the pros, unless you have time to manage the property, and capital to weather setbacks.

Investment Trusts

Real Estate Investment Trusts (REIT's) and syndications offer a more appropriate way for most investors to invest in property. The tax regulations that help make real estate such a popular tax shelter may be revised soon, adding to the industry woes, but the effects won't be felt everywhere.

REIT's offer investors shares in trusts that buy and sell property and pass along the profits to investors. Like stocks, the shares sell through brokers and trade on exchanges. Their value fluctuates with investor demand.

Demand, in turn, is based partly on the value of the property in their REIT's portfolio, but also on broader factors—the outlook for real estate in general, for example. Except in rare cases, REIT's aren't tax shelters, so they aren't threatened by tax reform.

REIT's fees are relatively low for the real-estate business—about 5–6 percent of your investment. Since you can sell them any time on the open market, the shares are highly liquid. Some REIT's trade for under $10 a share, so the minimum investment is low.

Nineteen eighty-five saw a deluge of new REIT's—over $2 billion invested, up from under $.5 billion in '84. That very popularity could kill the goose. Too many REIT's could spread the supply of investors too thin. And if that happened, prices would fall.

Shelters

Real-estate syndications offer tax benefits to investors, who typically put up $5,000 or more for the partnership to invest in property. General partners organize and administer the partnership, in exchange for fees of up to 15 percent. The partnership offers potential for income and capital gains on the property, and deals are structured to lower the partners' taxes—in part by providing tax deductions based on the partnership's business costs.

Partnerships pose some risks. The properties may lose money. You're required to contribute money to the deal over a period of up to a decade or more. And partnerships, unlike REIT's, aren't easy to sell, so the commitment isn't easy to revoke.

The old saw that a partnership should make sense as an investment, not just as a tax shelter, is truer than ever. Tax-law changes may limit the savings that investors can aim for with partnerships. As a result, more syndications are investing in properties that offer a high investment return, rather than high tax benefits.

Before You Buy

Accountants, lawyers, brokers, and financial planners push syndications. Before you

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commit, ask to review the prospectus and other documents that come with the deal. Ask whether the deal makes sense for you. Not everyone needs a tax shelter. Also look into the sponsor's record. Have their deals performed well in the past? Ask for a list of investors in those deals, and talk to a few of them. Take similar precautions if you're offered a chance to buy into other popular shelters, such as oil and gas or equipment leasing.

PRECIOUS METALS

GOLD and silver, the hardest of the hard assets, outpace even real estate when inflation takes off: In early 1980, for example, gold prices soared to over $875 per ounce. But when prices stabilize, the metals generally lose value. For example, gold recently slumped to below $320 an ounce, while silver slid to around $6, down from its 1980 high of about $38. Both, however, have recently rebounded. In late January, gold was up to $360 and silver, $6.15. (See chart below.)

That volatility is enough to scare off many investors. Another drawback is less-often noted: When you invest a dollar in gold or silver, you give up the potential income that you could have realized if you instead had put it into stocks, bonds, or other securities—even real estate. Even if the metals' prices stand still, you, in effect, lose money. Capital gains are your only hope of profit.

What Next?

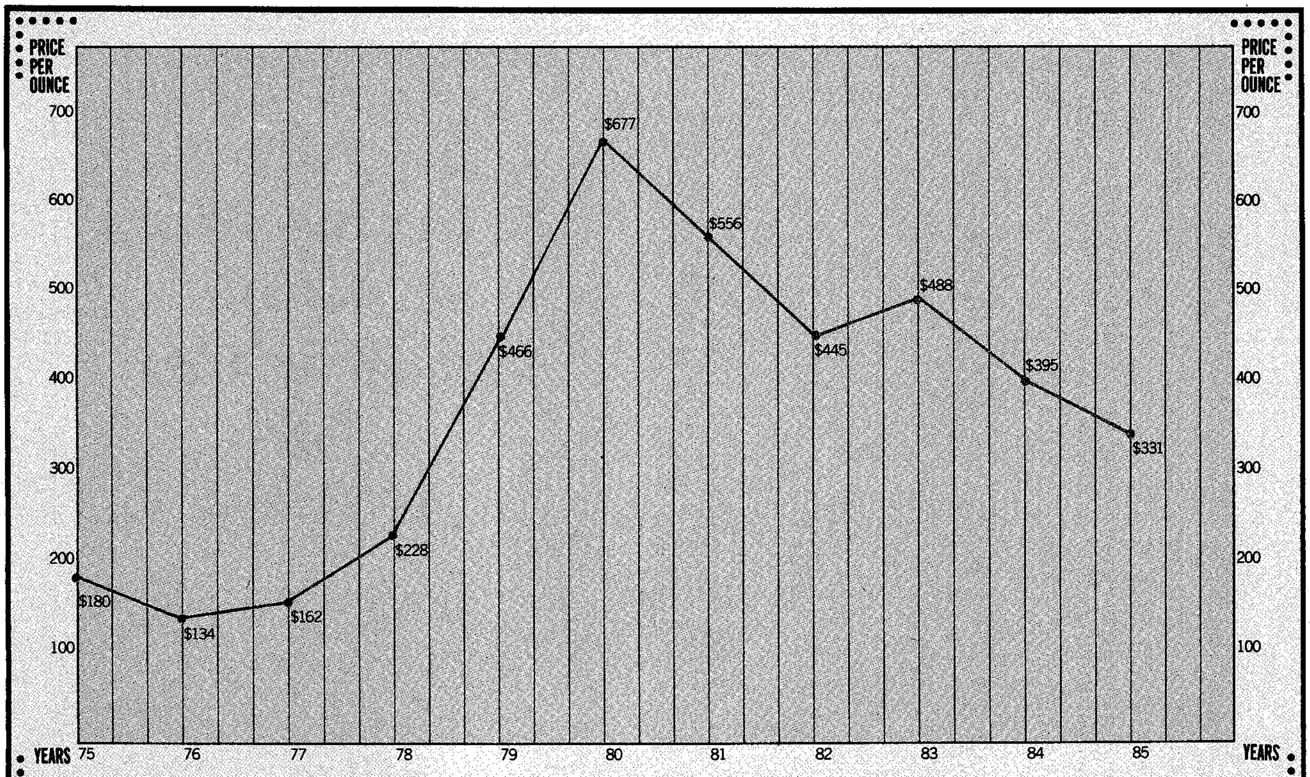
If that isn't enough discouraging news, here's more: The current outlook for gold and silver is dismal. "There's not a lot going on that's inflationary," says Richard Young, president of Young Research and Publishing, a Newport, Rhode Island firm that publishes investment-advisory newsletters. "A year from now, that may change, but I would wait for that to happen, if it does."

Still, in the face of the arguments against precious metals, Young and other analysts advise investors to hold silver or gold in amounts up to 5 or 10 percent of their total investment portfolio. No one is ready to guarantee that inflation won't suddenly revive. If it does, the metals will head north fast, and a small cache of either or both could help offset potential losses in other investments.

Inflation Insurance

What if prices stay stable, as seems more likely, at least in the short run? Young points out that the risk of further declines in the metals is limited. He poses a floor price of $250 an ounce for gold and about $4.50 for silver—20 to 30 percent declines from current levels. Not pretty to contemplate, but perhaps a risk worth taking with a small part of your portfolio in exchange for inflation insurance.

You can buy one-ounce gold coins such as the Canadian maple leaf from coin dealers.



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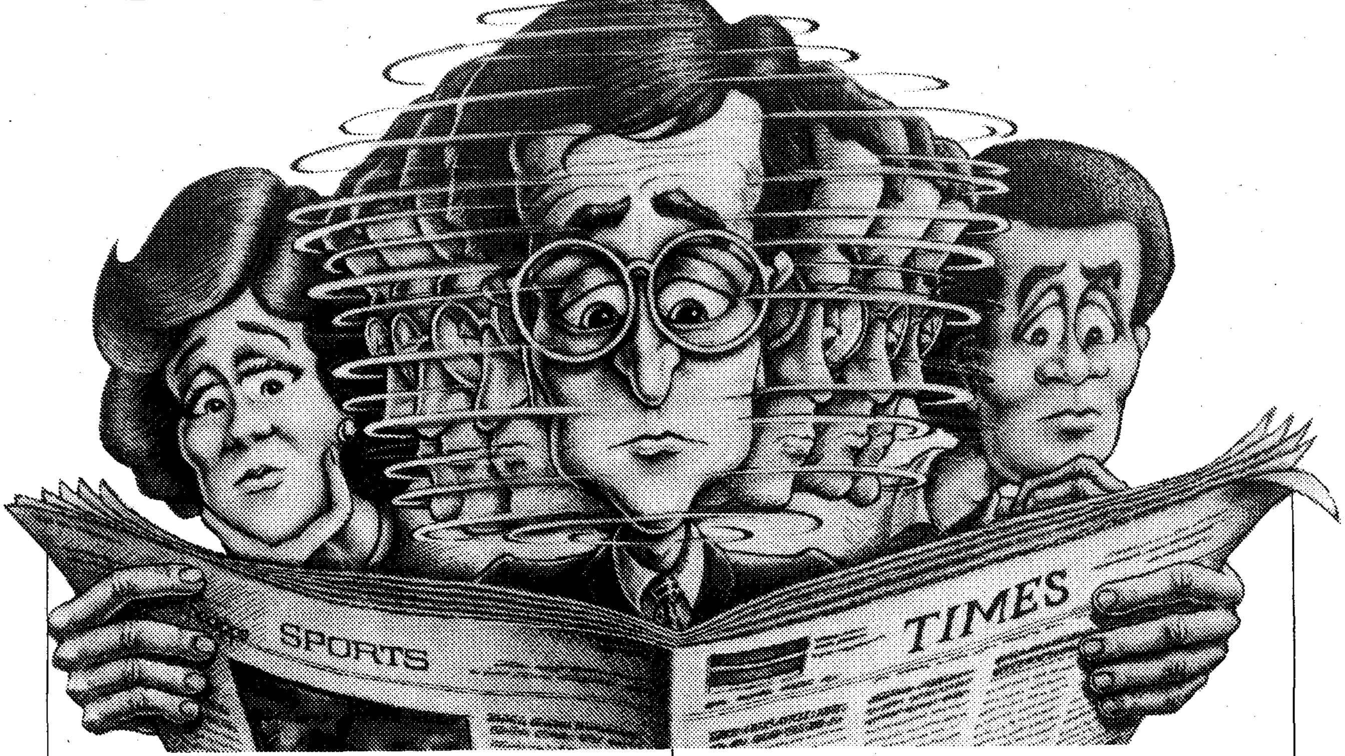

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(The maple leaf has replaced the once-mighty South African Krugerrand as the leading gold coin, because of sanctions against imports of the South African coin here and elsewhere.) Or, for minimum investments as low as $100, brokers and
banks will buy gold or silver for you and stor
it, issuing certificates of ownership. Check out a firm's reputation before you send

IS TIMING EVERYTHING?

Some Wall Street sages maintain that tryin
to outguess the stock market is futile an
dangerous. Their unequivocal advice: Inve
a sum in stocks—and ride out the highs an
lows. If history is any guide, you'll mak
money, even accounting for inevitable bea
markets.

Market timers, by contrast, try to avoi
those setbacks by shifting money from stock
to bonds or other investments when the
forecast a drop in stock prices. The dange
derives from the chance that they'll mistim
those moves and miss significant marke
advances—at worst, they might miss th
gains and buy into the losses.

Paul Merriman, a Seattle, Washingto
market timer who publishes *The Fun*
Exchange, a timing letter for mutual-fun
investors, is quick to admit that in bu
markets, timers are often overcautious an
miss out on gains. Through December
1985, for example, growth funds tracked b
Merriman's service gained an average of 30.
percent. Subscribers who followe
Merriman's timing signals, moving in and ou
of those funds, picked up slightly less—abou
29.8 percent. Some timing services did fa
worse. Says Merriman: "You don't nee
timing in a bull market."

Timing's real aim is to miss the big losse
that can wipe out even the handsomest gain
In '84, Merriman's subscribers did just tha
The growth funds Merriman tracks lost 5.
percent of their value, while shareholders wh
followed Merriman's signals managed to gai
4.9 percent on the year.

No-load fund families that allo
subscribers to easily move money from stock
into money-market funds or othe
investments include Dreyfus (212-715
6000), Scudder (617-426-8300), and
Rowe Price (301-547-2000). Amon
newsletters that offer market-timing advice t
subscribers, *Mutual Fund Strategist* (P.O. Bo
446, Burlington, VT 05402; 802-658-3513
Stock Market Cycles (2260 Cahueng
Boulevard, Los Angeles, CA 90068; 213-465
5543), and *Switch Fund Advisory* (894
Shady Grove Court, Gaithersburg, M
20877; 301-840-0301) were last year's to
performers.

oney for metal. You want to be sure that e gold is actually purchased to back up our certificate.

Shares of gold-mining companies are dvertised as a surrogate for more direct vestment in gold, but they are even more olatile than the metal itself. In 1984, mutual nds that invested in gold were star erformers. In 1985, their value plunged ore than 20 percent. Miners' profit argins are extraordinarily responsive to oves in the metal's price, and that shows p in the share prices. Also, many of the ines are located in South Africa, where olitical turmoil threatens the firms and rives down the shares.

Gold or Silver

he choice between gold and silver may atter, since the metals don't behave dentically. When the ratio of gold's price to ilver's price moves above 35-to-1, Richard oung advises shifting the balance in silver's avor. When the ratio falls below that mark, avor gold. At 58-to-1, the recent ratio trongly favored silver.

THINGS OF VALUE

A decade ago, vestors had the best of both worlds: They ould buy and own beautiful objects without iving up the chance to make a profit later n their goods. Nowadays, investors in earch of a profit must resort mostly to dull aper instruments. That's part of the price of ubduing inflation: As investments, most ollectibles—art, coins, stamps, rugs, rniture, jewelry, and the like—are better ets when prices are climbing.

That general rule comes with lots of excep- ons and partial exceptions. Each segment f the collectibles market partly follows its wn logic, based on fashion and the agaries of supply and demand. "Four years go, Art Nouveau was selling like hot cakes," ecalls Kathleen Guzman, director of echnical services at Christie's in New York. Second-rate and first-rate merchandise did ell. Now even top Nouveau doesn't fetch uch. So much went on the market that eople got sick of looking at it."

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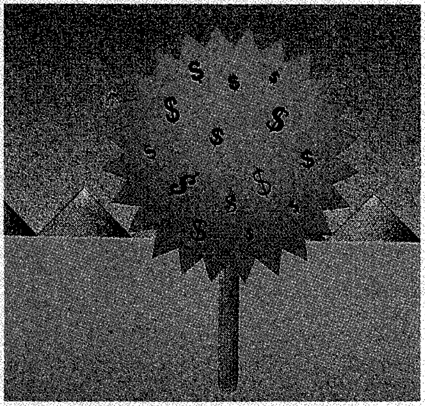

The following is a partial list of institutions in the New York metropolitan area that offer seminars and classes in the field of personal investment. Some of the institutions listed offer scheduled courses and others arrange seminars on request; many will create seminars especially for groups, tailoring the presentations to a group's needs. Most of the scheduled courses help an individual expand his or her awareness of available investment opportunities so that he can take a more active role in planning a financial future. Both neophytes and more experienced players may find offerings of interest.

Financial Institutions and Independent Organizations

Seminars are given free of charge unless otherwise noted. Dates and times are always subject to change, so it's a good idea to call to confirm specifics.

AMERICAN FORESIGHT has month-long, in-depth courses in personal financial planning and one-hour seminars on mutual funds. Free, private consultations with the firm's investment advisers are available to all participants. Specially tailored courses and seminars will be arranged for groups of eight or more. DATES AND TIMES: Single session, are conducted weekly; courses, monthly. FEES: Individuals: $20 single session, $350 four-week course. Group: $150 for every three hours of instruction. INFORMATION AND RESERVATIONS: Call James Lewis or Gabriel Sassoon at 212-406-3790, or Sassoon at 212-988-1258, three to four weeks in advance.

THE CHASE MANHATTAN BANK runs financial-planning seminars for interested groups, tailored to the group's needs. Almost any area of interest will be covered. There are no pre-scheduled seminars. INFORMATION: Contact your local branch.

CHEMICAL BANK, through its branch offices, conducts seminars that provide general information on investment and financial planning. The workshops are given by senior financial advisers from Chemical and outside attorneys and accountants. INFORMATION: Contact your local branch.

DEAN WITTER REYNOLDS schedules financial-planning evenings with slide presentations and company speakers. Events touch on general financial planning and at least one of the following: tax avoidance, precious metals, safe investments, retirement planning, family and education planning, and insurance. Participants with questions about their own financial situations may confer with the speakers after the formal presentation. INFORMATION: Contact your local branch.

E.F. HUTTON's seminars are arranged by the company's individual branches. Seminar subjects cover many topics of interest to the personal investor. They last for up to two hours and are scheduled a month in advance, with the next round beginning in April. Groups requesting special times or topics will be accommodated when possible. INFORMATION: Contact your local branch.

HJH ASSOCIATES stresses social responsibility and individual control over one's investments. They organize seminars in the areas of real estate, retirement planning, and taxes, among others. Seminars will be arranged, on request, for groups and individuals, with HJH splitting the fee with the sponsors who are nonprofit; corporations offer the seminars free to their employees. The Universalist Church runs scheduled HJH workshops throughout the year. FEE: Varies. INFORMATION: 212-688-3969.

KIDDER PEABODY has scheduled a total of four seminars for this winter and spring. "Common Stock. Too Good To Be True?" will be presented this month. Workshops on tax-free municipal bonds, mutual funds, and IRA's are being planned for later in the year. Reservations are required. Special group sessions can be arranged for a negotiable fee. DATE: February 19. LOCATION: The Carlyle Hotel, 35 E. 76th Street. INFORMATION: Patricia A. McGinley, 212-510-5468.

MANUFACTURERS HANOVER TRUST COMPANY has added three new topics to its seminar schedule. All participants receive a free, 45-minute consultation with one of the firm's financial planners. LOCATION: Manufacturers Hanover Headquarters, 270 Park Avenue, Third Floor Auditorium. TIME: 6–8 P.M. FEE: $35 per seminar, special discounts available. INFORMATION AND RESERVATIONS: 212-997-0646.

SCHEDULE:

Tax Planning	March 4, March 19
Principles of Financial Planning	March 6, April 17
Financial Planning for Young Professionals	March 11
Introduction to Low Risk Investing, Part 1	March 12, April 2
Homebuying	March 20, April 10, May 7
Co-ops and Condos	March 25, May 13
Effective Estate Planning	March 26
Financial Planning After 50	April 8, May 14
Low Risk Investing, Part 2	April 9
Inside Wall Street: An Intro to Stock Market Investing	April 16
Making Money With Other People's Money: The Plus Side Of Credit	April 29
Your Kids, Your Money	April 30

MERRILL LYNCH PIERCE FENNER & SMITH conducts seminars on financial planning, mutual funds, IRA's, stocks, and bonds, among other topics. Seminars are arranged by the branch offices and are held in the winter and near the April tax deadline. They run about an hour, with individual consultations afterwards. Groups are welcome to request special sessions. INFORMATION: Contact your local branch.

SHEARSON LEHMAN/AMERICAN EXPRESS will offer seminars this year at the request of groups. The firm's financial advisers will address money management, tax planning, personal financial planning, the basics of investing, and "investment alternatives" relevant to the changing economics and politics of the '80s.

Most seminars are free of charge. INFORMATION: Michael Moffitt or Robert Schwartz, 212-974-3229.

U.S. TRUST vice-president Mary Lehman, an estate-planning attorney, will conduct two seminars for women in New York this spring: one for corporate executives and the other for small business owners. Lehman, with the assistance of outside experts, will cover estate planning and three other areas requested by the participants. Group sessions on topics including banking, tax shelters, investments, and employee compensation and benefits can be arranged.

U.S. Trust's "Managing Wealth" weekend in Carefree, Arizona is a specialty workshop for highly experienced investors only. DATES AND TIMES: "Managing Wealth," March 20–23.INFORMATION AND RESERVATIONS: Mary Lehman, 212-887-0446.

Educational Institutions

BARUCH COLLEGE, City University of New York (CUNY), is offering three courses on personal finance in the the spring semester. "Financial Planning for the Highly Compensated Individual" is a two-day seminar designed for corporate executives or professionals. Topics include investment, taxes, pensions, insurance, and estate planning. DATES AND TIMES: May 16 and May 23, 12:30–4:30 P.M. FEES: $385 per person; for $2,000, special seminars will be arranged for groups.

"Financial Planning" covers such topics as stocks and bonds, open- and closed-end companies, money-market funds, pensions, profit sharing, and Keogh's and IRA's, depending on the needs of the class. Also, students may discuss their financial situations with the instructor. DATES AND TIMES: Choice of Tuesdays, 6–8 P.M., March 4–May 13; or Saturdays, 10 A.M.–12 noon, March 8–May 10. FEE: $132. Call for group rates.

"Investments" teaches one how to establish investment objectives and assess the investments once they are made. DATES AND TIMES: Thursdays, March 4–May 1. FEE: $132. Call for group rates.

INFORMATION AND REGISTRATION: For all courses, call Carol Phillips, director of continuing studies, 212-725-7172.

BOROUGH OF MANHATTAN COMMUNITY COLLEGE, CUNY, is holding two seminars this semester for the beginning investor. Groups may request special times and topics for $750 per 15 hours of instruction.

"Personal Financial Planning" teaches participants the basic steps of individual money management. Students learn to develop a budget, keep records, set goals, assess insurance needs, and create a tax and investment strategy. DATE AND TIME: February 15, 10 A.M.–12:30 P.M. FEE: $15.

"Investing for Profit" helps students evaluate risk-versus-return in the areas of stocks, mutual funds, bonds, and options. DATE AND TIME: April 19, 10 A.M.–5 P.M. LOCATION: Both seminars are at 199 Chambers Street, Room 763 South. FEE: $45. INFORMATION AND REGISTRATION: 212-618-1823.

THE LEARNING ANNEX has a range of real-estate and business-and-finance courses, including "How to Find Tomorrow's Blue Chip Stocks Before Wall St. Does," "Investing in Stocks, Bonds, and IRA's," and, for the newcomer to the field, "Understanding the Financial Pages." FEE: Varies. REGISTRATION FEE: $5 per month. INFORMATION AND REGISTRATION: 212-580-2828.

THE NEW SCHOOL FOR SOCIAL RESEARCH has courses and workshops for the highly experienced investor as well as the neophyte. Classes range from "Financial Guidance and Investments: A Basic Course for Women" to "Strategies of Investing" and "Technical Analysis of Securities and the Stock Market." DATES AND TIMES: Check catalogue. FEE: $60–$215 per course ($20 single admission price is sometimes available); $10–$175 per seminar. REGISTRATION FEE: $20, if tuition costs are $110 or more. INFORMATION: 212-741-5690.

THE NEW YORK INSTITUTE OF FINANCE offers a variety of at-home, independent-study courses for individuals and customized training seminars for corporations.

Among the independent-study courses are "Investment Analysis and Portfolio Management," which gives students the fundamental tools of practical investing, and "The Money Market," which examines today's financial climate. FEE: $60–$295, plus shipping charges.

Customized seminars, conducted by financial professionals, range from half-day presentations to month-long courses. FEE: Varies. LOCATION: Corporate premises. INFORMATION: 212-344-2900.

NEW YORK UNIVERSITY's School of Continuing Education has a number of courses in finance and investment for specialists and the career-minded. "Personal Financial Management," however, introduces the novice to the world of financial planning. For "the serious investor," classes range from "The Trading of Financial Instrument Futures" to "Precious and Strategic Metals: A Guide to Investing." DATES AND TIMES: Check catalogue. FEE: Varies. REGISTRATION FEE: $10, for a total cost of $99 or less; $20, for a total of $100 or more. REGISTRATION: 212-777-8000. INFORMATION: 212-598-3052.

Other courses and seminars for the new investor can be found at NYU's Real Estate Institute. They include "Personal Real Estate Investment" and "Opportunities for the New Investor: Risks and Rewards." The sixteen "Saturday Seminars In Personal Real Estate Investment" cover such topics as "How to Invest in Real Estate" and "Evaluating the Tax Aspects of Real Estate Investments." DATES AND TIMES: Vary. FEE: Varies. REGISTRATION FEE: $10, for a total cost of up to $99; $20, for a total of $100 or more. INFORMATION: 212-790-1300.

WESTWINDS DISCOVERY CENTER has classes for beginning and small-scale investors. The classes provide information on, among other topics, tax benefits, the risk-versus-reward potentials of various instruments, real-estate issues pertinent to New Yorkers, and how to make a profit over the long-haul. A one-shot seminar gives students "four proven strategies" for doubling their money fast. FEE: Varies. REGISTRATION FEE: $5 per month. INFORMATION AND REGISTRATION: 212-877-0677.

MARYMOUNT MANHATTAN COLLEGE, through its Lifelong Learning program, offers courses in most areas of interest to the individual investor. The overview course, "Today's Investments," examines bonds, common and preferred stocks, mutual and money-market funds, IRA's, and Keogh's. Other classes, such as "Fundamentals of Municipal Bonds" and "Individual Retirement Accounts," provide basic information on one type of instrument. FEE: Varies. REGISTRATION FEE: Varies. INFORMATION AND REGISTRATION: 212-517-0564.

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The Best Does Best

Without some specialized knowledge of the collectibles market, or more realistically, of a narrow area within that—the furniture of a particular period, say—a collector is completely at the mercy of those often-violent cycles.

Top-quality objects are the best performers in both up and down markets. Quality offers some protection to investors who can identify—and afford—it. But even that is limited protection.

Many experienced collectors advise against collecting for profit's sake. They point out that, aside from other problems, any profit will be dented by high transaction costs—buying or selling an object sets collectors back by as much as 15 percent or more of its worth.

The best strategy for these markets: Specialize. Then sit through a few auctions *without* bidding. "Most people plunge in headfirst," says Guzman. "It's like stocks or bonds or any other market. You have to do your research." Buy what you love. And if the value of your collection grows, great; if not, you still own something that is precious to you.

TAXES

UNLESS you're a large-scale tax evader, you're probably paying higher taxes than the law obliges. Patriotic, perhaps, but bad personal finance.

The first lesson in tax avoidance: Steer clear of investments that limit your tax bill but otherwise make no sense as investments. It hardly pays to sacrifice $1 for a 50-cent tax saving. That's especially true when there are tax-wise strategies that also are good investment practice.

An example: Frequent traders who earn a profit on the stock market must pay taxes on the money at regular rates, as high as 50 percent. But if you hold a stock for more than six months, you'll pay only capital-gains tax—top rate, 20 percent—on any profit. To boot, you'll save commissions by trading less frequently.

If your income-tax rate is high, you'll do better with municipal bonds than with corporate ones, at recent rates. The rate on long-term AAA munis recently was about 8.5

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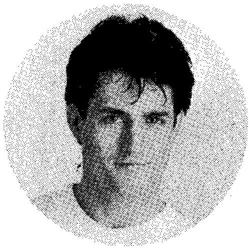

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percent. To match that rate, an investor in the 50 percent bracket would require a 17 percent pre-tax return on other bonds. With long-term corporates at 12 percent, he'd clearly do better with the munis.

Another obvious investment move—and this one isn't just for higher bracket investors—is to invest in one or more retirement accounts that defer taxes. IRA's, the best-known example, are an indispensable part of any tax strategy. You can deposit up to $2,000 of income each year and deduct that sum from your declared income. Married couples who work can contribute $2,000 apiece. The return on that money accumulates tax-free until you withdraw it. But you can't do that until you turn 59½. If you jump the gun, you'll be assessed heavy penalties. So don't put money into an IRA if you're likely to need it sooner, but contribute if you can. If you invest $2,000 every year beginning at age 35 in an IRA that returns 10 percent a year (compounded annually), you'll have over $542,000 when you turn 70. You can open an IRA at banks and brokerage firms. They'll also sell you certificates of deposit, stocks, bonds, and other instruments for your IRA.

Keogh plans offer the self-employed similar shelter on a larger scale: They can sock away up to $30,000 each year, or up to 25 percent of income received from being self-employed.

Investments in oil and gas, real estate, and equipment leasing may become less effective as tax shelters if tax reform passes, but look for other changes as well. The nature of the shelters themselves may alter as promoters place more emphasis on their investment returns and less on tax savings. Whatever happens in Washington, look for shelters of that sort, and avoid write-offs of greater than 1.5-to-1. Don't wait until the end of the year, when there is a big rush for shelter. You'll get better pickings if you start looking now.

ADVISERS

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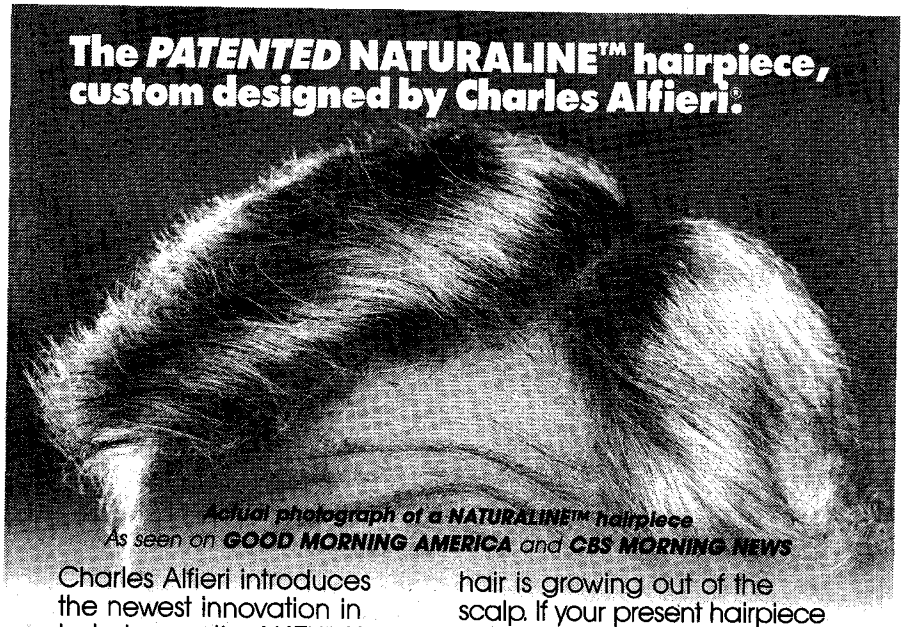

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Planners

There are probably between 100,000 and 200,000 so-called financial planners in this country. Unfortunately, most of them are glorified salespeople, more interested in selling you products than in providing you with a true financial plan. At the other extreme, there are planners who are qualified for just about any financial-planning task: Some planners are accountants, investment advisers, and tax lawyers all rolled into one. These planners also are very expensive.

For most investors, the ideal solution lies somewhere between the extremes—assuming they need a planner at all. The typical planner charges an up-front fee to review your financial situation and propose steps to cut your taxes, boost your investment return, and control risk. Most planners also will sell you the investments fo your portfolio and charge commissions. A minority of planners charges no up-front fee at all; they live exclusively on commissions.

Ask yourself whether an investment is for your financial good and not just the planner's. Inquire how much commission he earns on a particular investment. The majority of shelters carry commissions of 5 to 10 percent. If your planner offers to sell you investment vehicles to implement a strategy, he should offer you several choices in each category—and you don't have to buy.

The sizes of planners' up-front fees vary widely. Some planners offer computerized financial plans for a few hundred dollars. Don't expect much more than some genera advice based on financial-planning fundamentals, but some people will find tha advice sufficient and worthwhile.

As a rule, a fee-and-commission planner should calculate your net worth, help you devise a budget and investment strategy, and guide you in tax planning. Some fancy planners charge $5,000 or $10,000 for complex evaluations and ongoing updates, complex estate and income-tax planning, and the like. The key is to choose the level o advice you can afford.

Bringing Up Broker

Brokers don't just sell stocks anymore. Mutual funds, shelters, and the like are also a part of their repertoire. One sign of the times: Merrill Lynch now calls their 175 brokers "financial advisers."

Aside from filling your buy-and-sell orders—their most vital task—most brokers will propose investments, supply you with research on stocks, and answer questions. In exchange, you pay a commission of abou 2 to 2.5 percent on stock transactions. You an cut commissions by about half if you ıse a discount broker. In exchange for the avings, you'll sacrifice other services such s investment ideas and advice. The more equently you trade and the more research ou're prepared to handle on your own, the ıore sense it makes to consider a liscounter.

For many investors, the right full-ervice broker is worth the extra cost in ommissions. Your broker needn't be an ıvestment genius. The best brokers are steners as well as sellers. Before your roker proposes a stock, he should know nough about you—your financial condition nd your investment style—to judge what ind of stocks belong in your portfolio.

Part of the responsibility for a productive elationship with your broker falls to you. /hen your broker calls with stock ecommendations, it's your responsibility to ıke him beyond a sales spiel by asking the ght questions. The longer you work with good broker, the fewer questions you'll ave to ask. He'll learn to anticipate your oncerns and to find stocks that suit your ıvestment style.

FINANCIAL SOFTWARE

side from on-line services such as home anking and brokerage, you can use a omputer to design and maintain a budget, lan your taxes, and manage your ıvestments. The most popular general rograms that combine all three functions ıclude Andrew Tobias' "Managing Your loney" ($199.95), Monogram's "Dollars and ense" ($119.95–$179.95), and Charles chwab's "Financial Independence" ($199).

Budgeting tasks include keeping track of xpenses and income and storing and ganizing financial records. You can use tax oftware to fill out a return or to plan your taxes ith an eye to reducing the government's ke. The best tax software allows you to feed fferent possibilities into a program—for xample, selling a stock now or holding it until ext year—and calculate how each would fect your tax bill.

Investment software can be complex and xpensive. Some investors subscribe to pecialized data bases, such as Compuserve, hich provides price quotes and other formation about securities. Then they use oftware programs such as The Equalizer 199) or the Dow Jones Market Manager us ($199–$249) to manipulate the data nd compare information on different firms nd their stocks. Other investment programs onitor the performance of your portfolio and pdate profit and loss figures.

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The more money you invest with a full-service broker and the more frequently you trade, the more attention you can expect. Sometimes smaller firms offer more service to smaller investors, but there always are limits. Don't abuse the relationship. Sometimes it's enough for your broker to send you reports on a stock from his firm's research department, or tell you where to find some information on your own.

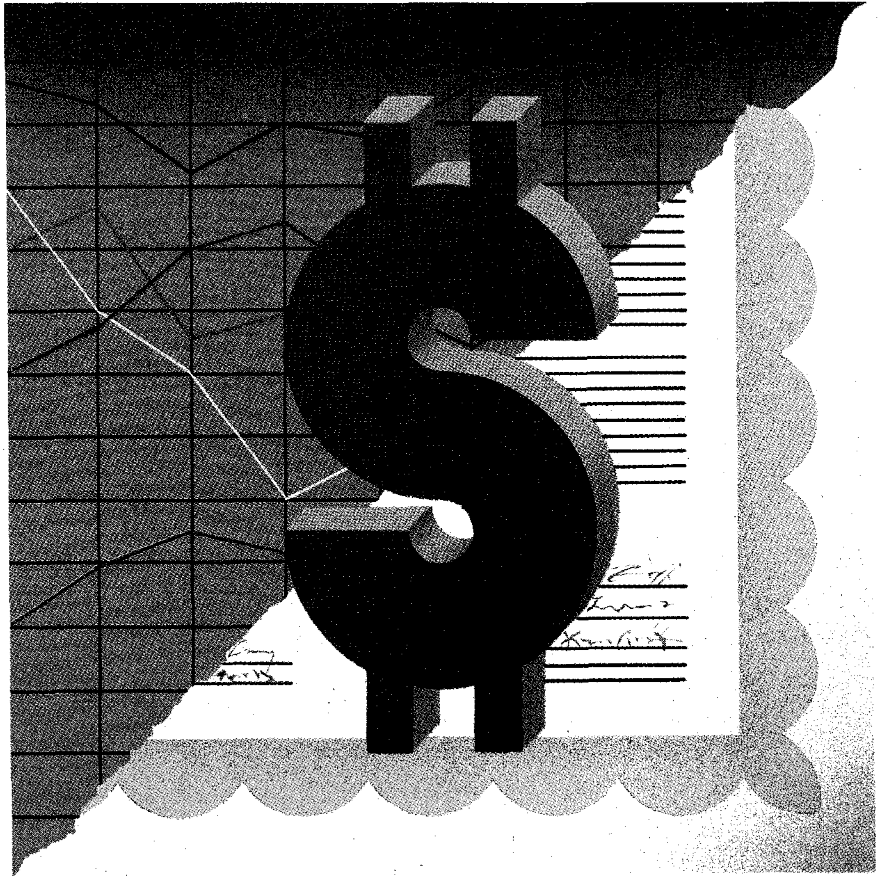
You can ask friends and colleagues to recommend a broker. But while your cousin Claude's broker may be great for him, he could be disastrous for you. Often it's best to walk into a brokerage firm and ask to see the office manager. He knows his staff, and he'll try to match you with someone suitable. When you meet with a broker, ask for references, and inquire about his experience in the business, the clients he handles, and his own investment philosophy.

Computers

If you own a computer with the right equipment, you can buy and sell stocks without ever speaking to a broker. Some discount brokers offer on-line stock-trading services, which allow you to send your orders directly to their computer. You also can use your computer to call up research and information on securities. Some services come with software programs that allow users to monitor profits and losses in their investment portfolios and monitor investment decisions. (See "Financial Software," page 33A.)

Some banks offer at-home banking by computer. Chase, Manufacturers Hanover, Citibank, and Chemical already have entered the field. Their services allow 24-hour access to accounts. Users can pay bills, transfer funds, and keep records of different types of expenses. The basic cost is about $10 per month.

Covidea, a joint venture of Time Inc., Chemical Bank, and AT&T, plans to offer at-home shopping, entertainment, and information services as well as Pronto, Chemical's home-banking service, to users nationwide. One barrier to home banking will be breached by Covidea early this year. The joint venture will sell a low-cost (under $100) terminal to customers who don't own a computer.



PUTTING IT ALL TOGETHER

FINANCIAL planners, brokers, and computer services aside, you are the key to your investment strategy. You must make the decisions and live with them. Make it your first goal to develop a coherent investment philosophy and style, one subject to change but immune to fad. Make it one that you're comfortable with; otherwise you won't stick to it. "There are lots of ways to make money in financial markets," says Henry Gailliot. "But they all require a consistent discipline."

Start by asking a few questions about yourself and your circumstances. Your age is important. If you're just starting out, you can afford to take some sensible risks with your capital, since you'll have time to recoup losses. Often, risk carries with it the prospect of potentially higher rewards, and the chance may be worth taking. Shares in aggressive-growth stock funds, for example, are a sensible place for young investors to park some cash. Couples approaching retirement must preserve their assets. They might want to shift some money into growth-and-income funds, or even out of stocks altogether and into, say, a money-market fund.

Before you invest for sizeable gains, set aside money for emergencies and special circumstances. Don't put your last $5,000 into stocks or real estate. First, build a comfortable balance in a money-market fund, where you can turn for ready cash.

If your primary goal is to own your own home, don't risk the down payment in the stock market. Make sure you've protected yourself and your family with enough life and disability insurance to replace income that could be lost if you or your spouse met with misfortune. Create a solid financial framework. Then you can turn—with a clear conscience and a jutting jaw—to building a portfolio that will meet your more ambitious goals.

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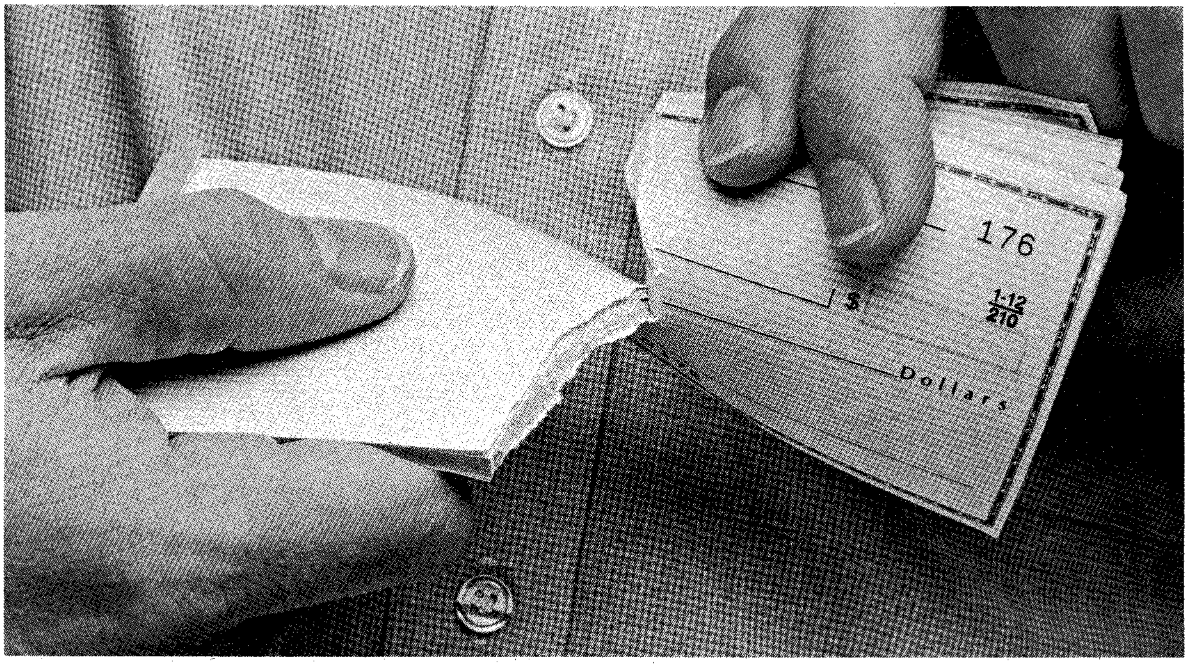

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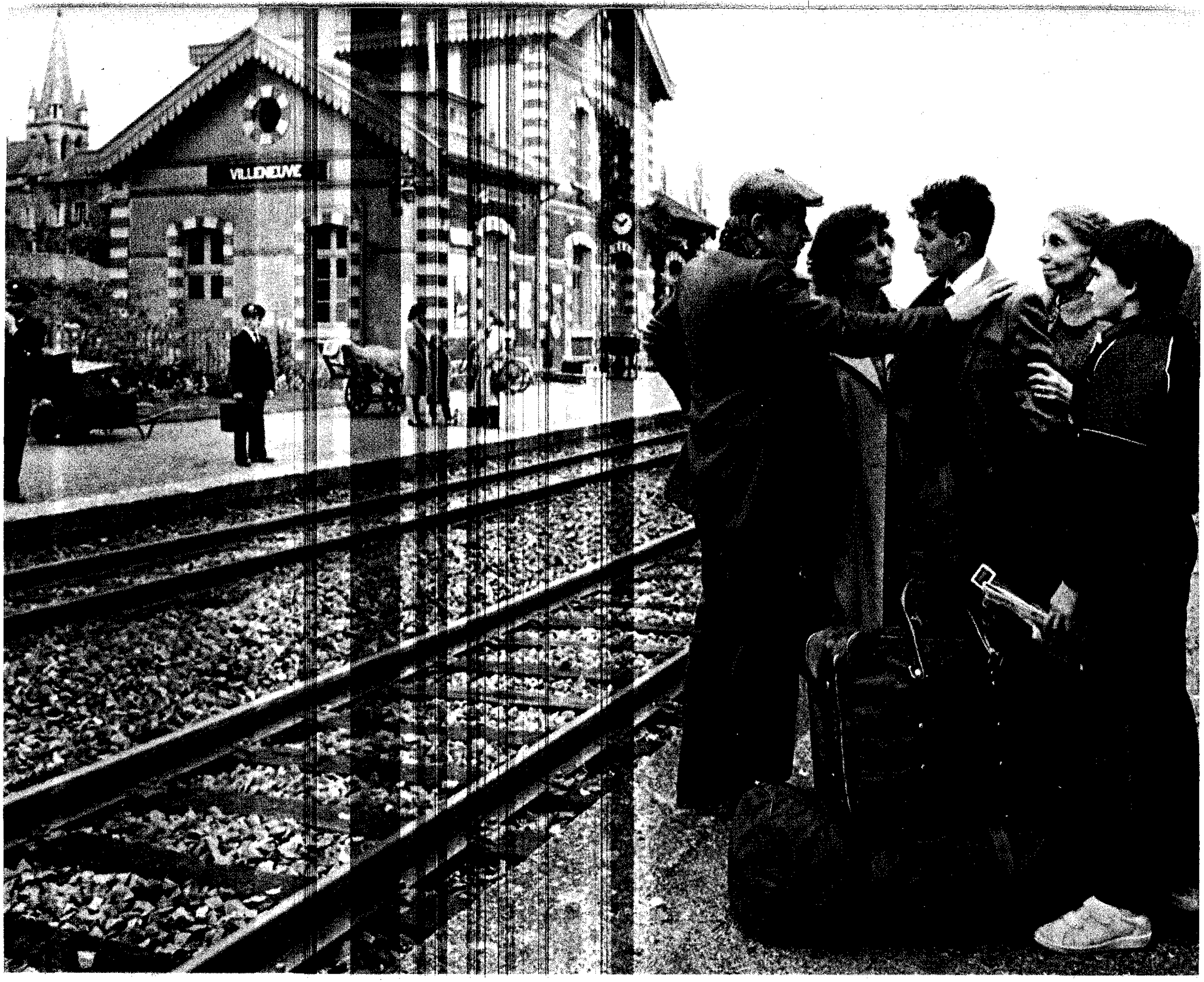

The day he left the village of his childhood for America.

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SHADOW AND SUBSTANCE

‘. . .This stage concept of Handel's problem oratorio is more an ntellectual exercise than a convincing theatrical solution. . .”

ANDEL'S **Samson** ARRIVED AT THE MET-opolitan Opera with unpromising ad-ance notices. A package deal, the pro-uction originated a year ago at the oyal Opera House, Covent Garden, and raveled to the Lyric Opera of Chicago his past fall before making its third and nal stop at the Met. Neither London or Chicago was overjoyed by hat it saw and heard, and the pening-night audience in New ork, while not exactly hostile, eemed more than ready to all strike three on the whole nterprise.

The composer himself cre-ted the first problem—*Samson* a dramatic oratorio, not an pera. Like *Samson Agonistes,* ilton's verse play that served s the basis for the libretto, *amson* was never intended for e stage. The pace is painfully low, the characters are not de-eloped, and even Handel's in-piration occasionally flags. nd yet, there are many great oments, most of them involv-g Samson—blind, immobile, nd in chains throughout the iece. Taunted by his Philistine aptors and tortured by his past, amson is gradually purified rough suffering as he discov-s an inner vision and moves from dark-ess into light.

Elijah Moshinsky, director of the pro-uction, has looked beyond this central ea to present *Samson* as "one of the eat expressions of the English eight-nth-century Enlightenment." To em-asize that notion and, more pointedly, e idea of eighteenth-century moral op-sition represented by the Israelites d Philistines, Moshinsky had Timothy 'Brien design a production "framed ithin elements of Christopher Wren ar-itecture and expressed by figures in e dress of Handel's time." Visually, this anslates into a chorus of Philistines in rly gray wigs, dancing about and flick-g black fans, versus a sedate, often ayerful chorus of Hebrews in tricornes. the middle of them all, on a large heeled platform, stands Samson, a ythic figure dressed in a rough biblical be. There are many more details, of urse, but the total effect looks just as bizarre as it sounds. Confronted with *Samson,* admittedly a tough adversary, Moshinsky has gone Milton and Handel one better with a stage concept that seems more like an intellectual exercise than a convincing theatrical solution.

A BIZARRE *SAMSON:* *The Met's Leona Mitchell and Jon Vickers.*

The entire project was clearly intended to showcase Jon Vickers in the title role, and this great tenor remains a formidable presence, an intensely committed artist, and a vocal law unto himself. It is impossible not to be moved by a performer of such craggy integrity, but it is also impossible to enjoy Handel singing that now sounds so labored, mannered, and compromised. I first heard Vickers 27 years ago, at Covent Garden in the same part, and the comparison between then and now is too painful to make. As for the rest of the cast, Sarah Walker (Micah) and Paul Plishka (Harapha) are superb, Leona Mitchell (Dalila) and Carol Vaness (Israelite Woman) are passable, and John Macurdy (Manoah) and Enrico di Giuseppe (Philistine Man) are an embarrassment. Julius Rudel is no Handel conductor, and the ponderous orchestral playing only drew one more black shroud around this depressing *Samson.*

WITH CHARACTERISTIC IMMODESTY, RICH-ard Strauss called **Capriccio,** his last completed opera, a bonbon for the connoisseur. He was right, of course—it is a special work, a brilliantly conceived "conversation piece for music" that reveals its secrets only when carefully prepared, lovingly performed, and leisurely savored under festival conditions. The hectic push-and-shove environment of New York's two repertory companies is no place for an opera that bruises so easily, as the City Opera discovered after a brief, unhappy flirtation with *Capriccio* during the late 1960s. No, Strauss's operatic swan song needs the tender treatment it has received over the years at three summer festivals, each rich in Straussian traditions: Munich, Glyndebourne, and Santa Fe.

Carnegie Hall's recent semi-staged performance took note of that fact by importing as much of the Glyndebourne production as practical. The ingredients included the conductor (Jeffrey Tate), the director (John Cox), several cast members, and a suggestion of Glyndebourne's dramatic concept, which removes the action from a château near Paris, circa 1777, to a 1920s salon, whereabouts unknown. There could be no sets, of course, but the narrow acting area in front of the Orchestra of St. Luke's accommodated some furniture as well as the singers, who acted their roles in period dress. All this, plus an English translation provided with the program, gave the uninitiated as much assistance as possible, and evidently it worked for many in the audience. Several people I talked to were bowled over after encountering this supreme masterpiece of Strauss's old age for the first time.

In one act lasting more than two hours, *Capriccio* is essentially a civilized argument among witty sophisticates on the nature of opera and, specifically, the touchy relationship between words and music. That rather precious premise may not sound like a promising basis for an opera plot, at least to those who enjoy only *Tosca,* but Strauss and his co-librettist, the conductor Clemens Krauss, found ways to make the debate surpris-

otograph by Beatriz Schiller.

“. . .At Carnegie, *Capriccio* was a bit of compromise, but Diva Day was a hit. . .”

ingly theatrical and absorbing. For one thing, all the characters are interesting and delightfully unpredictable personalities who interact on various levels, real and symbolic. Casually observed, the rivalry between the poet Olivier and the composer Flamand for the affections of Countess Madeleine may seem like a minor variation on an overworked romantic-triangle theme. For Strauss, however, their tense relationship becomes a metaphor for the act of operatic creation itself, and the implications of that idea are craftily developed right up to the lyrical final scene. At that crucial point, Strauss's glowing music gracefully transforms an abstract intellectual contest into a poignant human dilemma, as Madeleine stands unresolved, “burning between two flames.”

Numerous stimulating perspectives and speculations enliven the discussion. We hear at length from La Roche, the stage-wise theater director; Clairon, a sharp-tongued actress; the Count, Madeleine's philistine brother; two posturing Italian singers; and the timid prompter from the Comédie Française, Monsieur Taupe. Even the Count's household staff voice strong opinions on the subject. The entire opera, words and music, is seamlessly structured and unerringly paced, although Strauss's score, an extraordinary autumnal sunburst of melodic invention and instrumental refinement, tells us that perhaps music wins out in the end.

Memories of past *Capriccio* performances persistently intruded on my enjoyment of Carnegie Hall's presentation, which by its very nature had to be something of a compromise. At Glyndebourne, updating the action to the twenties seemed unobjectionable, despite the libretto's frequent references to Gluck, Goldoni, and other eighteenth-century figures (Strauss himself was always ready to sacrifice consistency to most any dramatic effect, provided it worked). The sketchier version given at Carnegie Hall, though, inappropriately suggested a brittle Noël Coward farce, and the singers were partly responsible for that incongruity. Thomas Stewart as La Roche and Evelyn Lear as Clairon, both badly miscast, overacted and undersang their roles. Richard Stilwell (Olivier) had vocal problems, and Jerry Hadley (Flamand), a talented tenor who desperately needs to find a repertory coach, once again did not realize his fine potential. Most disappointing of all was Felicity Lott; apart from a few lovely moments, she seldom projected the vocal glamour and personal radiance Madeleine must have. The smaller parts were more happily taken—by Reri Grist and Chris Merrit as a pair of spicy Italians, and especially Hugues Cuénod, still a wonder at ag 83 and a disarmingly lovable Monsieu Taupe.

GROUNDHOG DAY AND DIVA DAY FELL O the same Sunday this year. I cannc speak for groundhogs, but the divas wer out in force, casting long shadows an keeping their fans rushing nonstop fror one concert to another. Kathleen Battl led off the festivities with a recital in Tu ly Hall at 3 P.M.; two hours later, Jessy Norman began her all-Strauss lieder prc gram at the Metropolitan Opera Hous and at 7:30, Montserrat Caballé an Marilyn Horne launched an evening bel canto arias and duets in Avery Fishe Hall. Of course it was just an od coincidence that caught most peopl unawares—particularly Lincoln Center busy public-relations staff, which is sti recovering from diva fallout.

Inevitably, the day ended in triump for all, since concerts by accepted div are fail-safe events—the faithful mak certain that their idols are properly wo shiped, no matter what. Sometimes thes concerts are even worth attending by o dinary folk who happen to enjoy goo singing. I would place the recital b **Kathleen Battle** in that category, a pr gram of mostly familiar songs by Purcel Schubert, Mendelssohn, Fauré, an Chausson. This delectable singer's fir season as a superstar has not spoiled h fine artistic spirit, the crystalline purity her soprano, or the freshness of her mus cal personality. I also doubt that **Jess Norman** left anyone in her large aud ence disappointed. Two hours of Strau lieder could be a bit much, but Norman deluxe instrument, keen intelligence, ar vivid interpretations made each so sound as though it came from the cor poser's top drawer.

As regular readers of this colum know by now, **Montserrat Caballé** ar **Marilyn Horne** are not favorites mine, but even a more objective observ would have to admit that they make a c rious duo. Horne is a fabulous virtuo who cleverly calculates the effect every note and leaves nothing to chanc Caballé is a poor technician and a slo enly musician who relies on a beautif sound, a few surefire vocal tricks, an sheer gall. Even at their best they wou probably cancel each other out, and bo sounded well below par at this conce Despite all that—and the woefully u der-rehearsed City Opera Orchestra co ducted by Nicola Rescigno—Diva D ended, predictably, with a roar approval. ■

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DRESSED FOR SUCCESS

“. . .*Power* is a glamorous, high-speed fantasy, shallow and enjoyably silly. Its moralizing, however, is shallow, too. . .”

PETE ST. JOHN (RICHARD GERE), ACE media consultant, doesn't spend a lot of time doing paperwork. In Sidney Lumet's **Power,** St. John charges from coast to coast in his private plane and dazzles his clients in rooftop offices and stretch limos. After telling four or five political candidates what to do and practically starting a revolution in South America, he returns, exhausted, to his silvery high-tech office in New York, where he holds a business conference in the shower with his gorgeous administrative assistant (Kate Capshaw). The first power shower.

AMERICAN GIGOLO GOES TO WASHINGTON: *Richard Gere in Sidney Lumet's movie.*

When he's flying somewhere, or cooling out at a hotel, St. John listens on headphones to Benny Goodman's ecstatic “Sing, Sing, Sing,” accompanying Gene Krupa's amazing solo with the drumsticks he always carries around with him. He's permanently revved up at the tempo of Krupa's solo; indeed, the whole movie takes its mood from the raucous trombone choruses in this most jubilant of all big-band numbers. Walking into a candidate's office, St. John gives the hapless man of the hour a quick once-over and immediately tells him, in the most brutal terms possible, what he's got to change: his appearance, his voice, his image, his appeal, the works. And the candidate listens openmouthed, astounded by the brilliance and perception of this media whiz. Not one of them says, “Screw you” or “Hey! I *like* my socks down around my ankles!” The candidates are a bunch of pie-faced doofuses—puppets. The real force in American politics is the media consultant.

Without believing much of it, we may find ourselves enjoying the glamour and speed of this high-adrenaline, high-testosterone fantasy—“American Gigolo Goes to Washington”—when suddenly we're pulled up short by the director. He and writer David Himmelstein have something to tell us. Class, come to attention! This fellow St. John, he's *amoral;* his cynical media manipulations are *undermining the American political process.* In brief, *Power* is another of those schizophrenic American pictures that turn you on to something and then tell you to despise it. Sidney Lumet's instincts as an entertainer go in one direction, his instincts as a moralist in another. He makes a swank political fashion show about Richard Gere wearing beautiful clothes, Richard Gere looking good, Richard Gere swinging into rooms and laying a lot of jive on people and leaving them devastated; then Lumet makes speeches at us, and the worm turns. The rotter-hero St. John is stricken with conscience; he must Redeem Himself and Become a Real Human Being.

Power is quite a lot of fun when it stays sleek and cynical. I enjoyed it much more, for instance, than *Network,* the 1976 anti-television jeremiad that Lumet made from Paddy Chayefsky's ranting screenplay. That movie was all fanfaronade—a loose cannon that wouldn't stop firing as it rolled. *Power* is less pretentious and more likable. As always, Richard Gere projects little but narcissistic self-involvement, but he's the right actor for this *Esquire/GQ* dream of a cool, svelte, ruthless winner plowing his way through the political arena. Moral ambivalence is built into Richard Gere's persona. In a sense, any movie with him cast as the hero is bound to be schizoid, since he's glamorous but surly. Richard Gere has always got to be “redeemed.”

Some of the details worked up by Lumet and Himmelstein (a former political journalist) connect with our skeptical feelings about American electoral politics. The movie is wise to the mediocre amateurs entering the arena. Fritz Weaver and J. T. Walsh are effectively cast as, respectively, a slack-jawed, pasty-faced millionaire from New York running for governor of New Mexico (St. John advises him to risk skin cancer and get a suntan) and a saturnine Ohio businessman eager to deliver a Senate seat to Arab oil interests. The political commercials St. John devises for some of his clients are hilarious, yet they're no more than a slight exaggeration of the kind of work that, say, David Garth did for Ed Koch last summer. The comic high point: St. John using freeze-frame techniques to make the eastern millionaire's pathetic plunge off a rearing horse look like a man of the West's heroic mastery of his animal.

Gene Hackman is Gere's former mentor, an aging and now alcoholic practitioner of the low arts of media candidacy; Hackman, whose mastery of film acting is one of the remaining glories of American movies, has never been more adept at suggesting the social routines—the little greetings, jokes, delusions—that get a man through the working day. Julie Christie also shows up, as Richard Gere's ex-wife, a hard-driving investigative reporter (she gets redeemed, too), and her tense intelligence makes a few poorly written scenes play well. I could do without a murky and unbelievable thriller subplot involving a corrupt Washington lobbyist, a senator and his wife, but the

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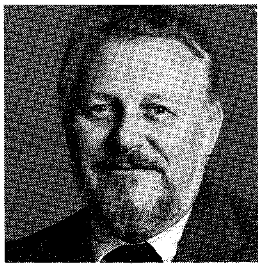
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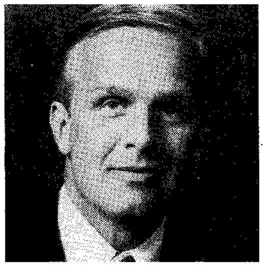
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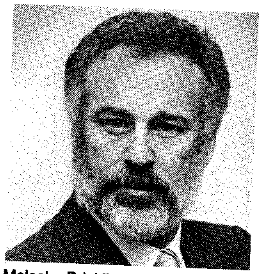
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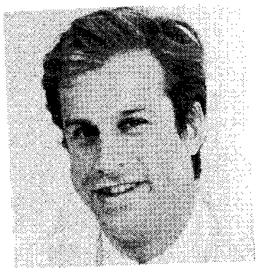
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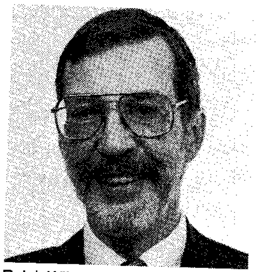
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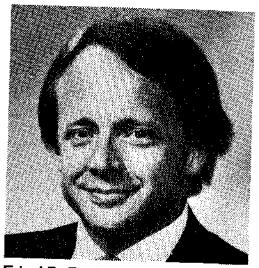
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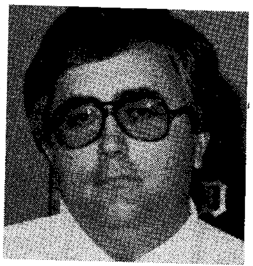
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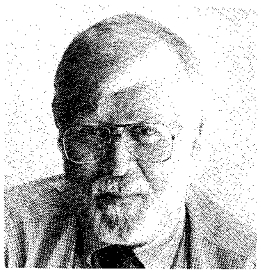
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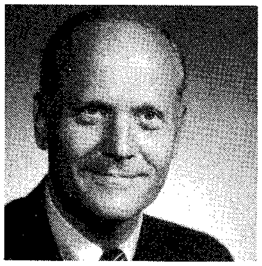
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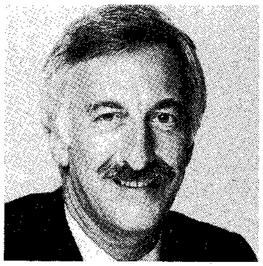
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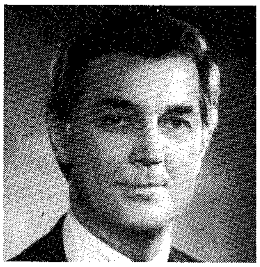
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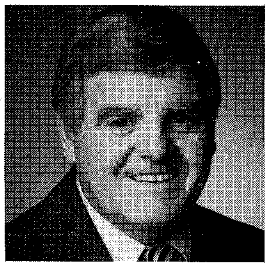
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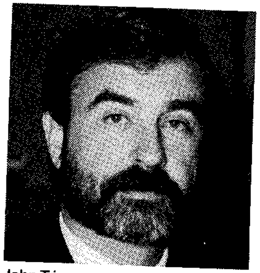
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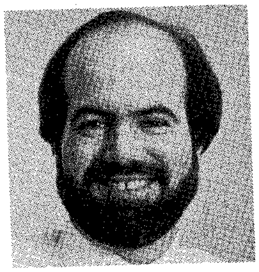
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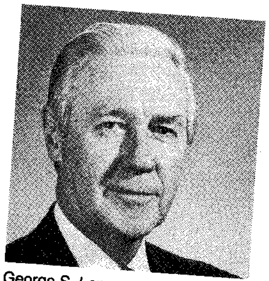
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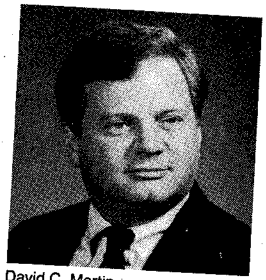
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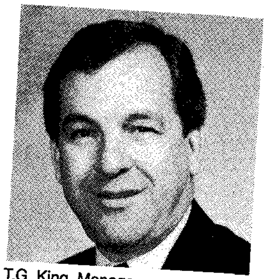
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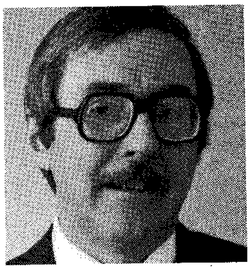
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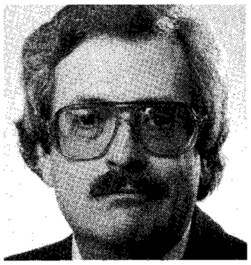
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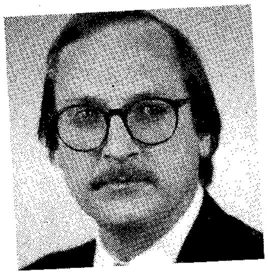
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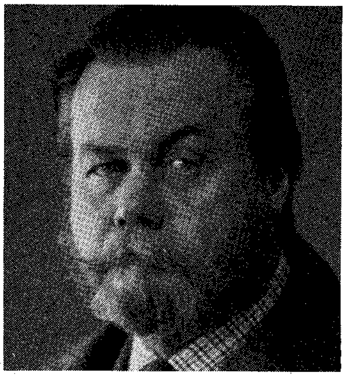
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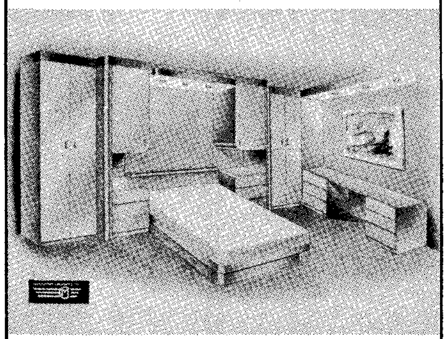

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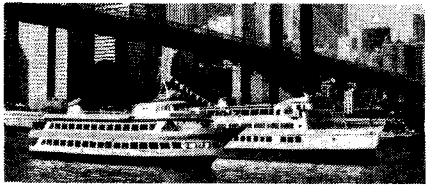

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movie is mostly fun—shallow and fast and enjoyably silly.

Power is too streamlined and chic—too much a slick media product itself—to be taken seriously. Its moral dismay is indistinguishable from cynical showing off, its targets much too easy to hit. Of course we are all disgusted by the packaging of political candidates as commodities; we're all against fraudulent political image-making and hollow candidates with nothing to offer but slogans. Yet a lurking suspicion remains—and it's there in the movie, too—that the satanic media consultant isn't the real culprit. Or perhaps that he's only a symptom. An American election offers little in the way of ideological excitement; for many voters, personality matters more than politics, and an amazing number of people have given up on voting altogether. The *media consultant is a product of the indifference* of many Americans to their own political system. But how can you make an exciting movie about apathy and alienation? Working up moral indignation against hucksters comes a lot more easily.

THICK BLACK VELVET AND RUFFS, FITTED doublets and brocade, stone towers and dark-paneled refectories . . . it may be frivolous to say so, but in **Lady Jane** the somberly magnificent physical details of Renaissance England were about the only things I liked.

Lady Jane, I would guess, is an attempted companion piece to *A Man for All Seasons.* Sir Thomas More, the hero of Robert Bolt's celebrated play—and Fred Zinnemann's movie—was a devout Catholic who lost his head for refusing to give up the doctrine of papal infallibility during the campaign of Henry VIII against Rome. The high-principled Jane Grey, on the other hand, was a Protestant who lost *her* head in the struggles between Protestants and Catholics in the years following Henry's reign. After the death, in 1553, of the sickly Edward VI, who was Henry's heir, the sixteen-year-old Jane ascended the throne—put there unwillingly through the machinations of the Protestant Duke of Northumberland, who was eager to keep Edward's half-sister and rightful heir, the Catholic Mary Tudor, from reinstating "popery" in England. When a good part of the population sided with Mary, Northumberland lost his grip; in 1554, he, Lady Jane, and Jane's teenage husband, Guilford Dudley (Northumberland's son), were executed. Jane, who refused to the last to embrace Catholicism, though that might have saved her life, had been queen for exactly nine days.

I suppose the story, by its very nature, can only be one of innocence crushed by power. Lady Jane was the least likely of royal "usurpers," and she became the pawn of her unscrupulous elders. Yet I wish scenarist David Edgar (who adapted

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Nicholas Nickleby to the stage) had not laid on the contrasts so heavily. Young Jane is a scholarly, modest, intelligent, and idealistic girl; her husband, a tavern lout when they meet, marries her and becomes . . . scholarly, modest, intelligent, and idealistic. Their parents, on the other hand, are a bunch of greedy and sadistic monsters who disguise their own ambitions and interests with talk of this or that principle. When the kids take over the throne, they're like hippies in power—they want fresh air and sunshine and land for the poor, and gentle treatment for all children. The movie is a mid-sixties ode to first love, with slender, youthful bodies silhouetted in the firelight, and all that. Only dialogue by Shakespeare could have made it better; only Franco Zeffirelli's direction could have made it worse.

If the film weren't so obviously miscalculated, one might suspect Edgar and the director, Trevor Nunn, of youth-pandering cynicism. Cary Elwes, as Guilford, is a lithe blond with blue eyes and puckered lips—the word for him, I think, is comely. Elwes delivers several of his speeches incisively and shows some promise of developing an acceptable romantic style, but I don't know what to make of Helena Bonham Carter, who plays Jane. Bonham Carter isn't exactly built for martyrdom; she's short, very short, and she keeps her head down, resting her chin in a ruffle. She has a placid brow and serious eyes, which may be the reason she was cast, but she becomes embarrassing when a few nights of love transform her into a swinging teen.

Innocence is the hardest thing to make exciting, and the way Edgar has written the story—without irony—it has no adult interest, no interest as drama. As the scheming Northumberland, John Wood brings theatrical vitality to a stock role, but the women are dull. *Lady Jane* could use some crisp speeches and a few witty actors. What redeems it is Douglas Slocombe's dark-hued cinematography—black on black—which compares in sobriety with Gordon Willis's work for *The Godfather*. You can see how little light the Tudor aristocrats had for their perpetual intrigues, alliances, and betrayals.

In brief: THE PREMISE OF **The Best of Times**—thirtyish wimp becomes obsessed with replaying the big high-school football game in which he dropped the winning pass—becomes tiresome within ten minutes, and one watches in discomfort as Robin Williams runs desperately through eight ways of acting the self-hating butterfingers. Roger Spottiswoode, the talented director of *Under Fire*, does not seem to have much humor or any feeling for small-town America, but Kurt Russell, as a disgusted former star athlete, is superb. ■

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MIXED BLESSINGS

"...When Childs is at her celestial best, the effect is hypnotic, but her dancers often become bogged down in paraphernalia..."

DISASTER STRIKES: *Lucinda Childs, with props-as-costumes, at the Joyce Theater.*

THE FIRST SECTION OF *Portraits in Reflection,* **Lucinda Childs**'s four-part collaboration with the photographer Robert Mapplethorpe, the costume designer Ronaldus Shamask, and a quartet of new-music composers, shows Childs at her severe and celestial best. Called "Suite Form" and with a score by Elizabeth Swados, the dance takes place in a world of intergalactic fantasy. A glossy black floor reflects the strong, bare thighs of dancers clad in black tank suits, while double black bands emphasize the flesh of their arms. An enormous pale globe hangs high above them in a limitless deep-blue space; as the dance unwinds, the space is flooded with other colors of equal intensity, and images of flowers (seen from the dead-on point of view of an industrious bee) and hands (surely the choreographer's own animating hand) are flashed onto the moon with vicious explosions of light. The dancers come and go in subtly shifting geometric patterns, loping, leaping, and turning with an elastic step to a ceaselessly bounding rhythm. Even their pauses are part of the continuum, given their sensitivity to the connection between alert repose and measured motion. The effect is hypnotic and quite beautiful.

Disaster strikes shortly afterward. In the next section, called "Hands," with music by Michael Galasso, Childs abandons the spare approach that has served her best in the past and begins piling on the sort of props-as-costumes beloved by Alwin Nikolais and his followers. Metallic belts and stomachers that the dancers have acquired halfway through "Suite Form" now culminate in a sculptural outfit for a central woman: a metal Constructivist-design hat and huge gleaming antennae springing from the crotch. Predictably, the figure is rendered nearly incapable of motion; she's carried away after her first appearance and returns only at the end to do some inconclusive whirling in place. "Hands" attempts to justify its title with spates of halfhearted arm signaling that wouldn't do credit to a neophyte choreographer, and is redeemed only at the last moment by an exuberant passage to calliope-like music, in which the unencumbered dancers trace long, swift paths, as if the wind were at their backs.

The second half of the program, in which "Flowers" (to music by Michael Nyman) segues into "Fleet" (to an Allen Shawn score), finds Childs entirely bogged down in paraphernalia. The dancers are assigned stiff, wide aprons—imagine a doll encased from navel to ankles in a flattened shoe box. Panels of these appendages are unfurled and manipulated to suggest, even to the dimmest viewer, petals and sails. The human participants are no more than the motors for these constructions, and the dancers' performance was understandably sullen.

One can't deny Childs the right to step away from her accustomed terrain. Neither can one deny her her right to fail the first time she's on fresh ground. I only hope her present tack comes from an authentic desire to explore and not from the fashion for cross-media collaboration spurred by the Brooklyn Academy of Music's "Next Wave" series and the National Endowment's Inter-Arts Program, which have lately been her sponsors.

THE SAVING GRACE OF THE **Atlanta Ballet's** program for its engagement at Brooklyn College was its exquisite rendition of Eliot Feld's *Intermezzo.* Set to Brahms intermezzos and waltzes for the piano, this chamber ballet is an outpouring of romantic yearning and rapture, leavened with touches of gentle humor; it is Feld's best work. While the choreographer's present company still performs it well, seventeen years after its creation, it does so with a sophistication that slightly undermines the original impulse; the Atlanta dancers make it look newborn. Christine Sarry, who was in the ballet's first cast, and whose role, though no larger than the others, has remained the heartbeat of the piece, was responsible for the staging. It is a small miracle, recapturing the tender, dreaming mood of the original, its feeling of long phrases of motion suspended on a single breath, and even the little awkwardnesses inserted so that the dancers—ravishing, otherworldly creatures—would appear endearingly human.

All six dancers, who elsewhere on the program came across as dull or tough, were gentled by Feld's movement and Sarry's coaching. Maniya Barredo, the company's prima and a fiercely assertive virtuoso, actually looked vulnerable in the Sarry role. Although she has nothing like that unique dancer's fleetness and thistledown quality, Barredo understands the mood of the piece perfectly, turning in a portrayal both sensitive in

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feeling and airy in step. A couple of the performers—Shannon Mitchell, playing the long-limbed, soulful girl who rocks like a pendulum in her partner's arms, and Jeffrey Marc Rockland as the absurd poetic fellow—bore comparison with the originals. It was a pleasure just to watch the dancers' relaxed, receptive faces; their very skin seemed to be drinking in the moonlight.

The Atlanta dancers tackled another major piece of choreography—Balanchine's *Concerto Barocco*, staged by Victoria Simon. While the production is nothing to be ashamed of, its timidity and unevenness are hardly compelling to eyes trained by the New York City Ballet's definitive rendition and by the pertinent alternative readings that the Dance Theatre of Harlem and the Pennsylvania Ballet have managed on occasion.

The eight-woman ensemble was dutifully schooled, but it showed no sense whatever of the ballet's grand design in space; each dancer seemed to be moving inside a small, airless closet, her arms foreshortened, her gaze blocked by a barrier inches away. The group's attack was feeble, its grasp of the ballet's forceful dynamics just about nil. Everything was done more or less correctly, but nothing was done with the muscular and rhythmical vitality that can make *Barocco* thrilling.

Dancing with far more command, the two female soloists seemed to belong to a different production. The Yugoslavian Irena Pasaric, who took the larger role, offered a full-blown performance in the Russian manner, displaying a deeply curving back, rapacious extensions, fluent arms, and lots of expression. It's hardly what Balanchine had in mind, but it was more interesting to watch than anything else on the stage. The problem underlined by Pasaric's performance, however, is not the fact that her style is mismatched with the corps' but that the corps has no recognizable style. This is the curse of our regional companies, and there seems to be no way of removing it without the acquisition of a great classical choreographer—a breed so rare these days as to be nonexistent.

For the record—though one wonders if such records need be kept—a piece each from Joan Finkelstein and Loyce Houlton filled out the program. Houlton's *Wingborne*, a romantic duet whose time has come and gone, is a sub-Arpino affair replete with picturesque writhings on the floor and lifts that alternately display the woman's body beautiful and allow her to strangle her partner with her legs. A pretty silly affair, but far more tolerable than *Return Trip Tango*, where Finkelstein attempts to depict Iberian passion and violence in the chaste, objective language of ballet. It's not an impossible task, but it takes a bigger talent to bring it off. ■

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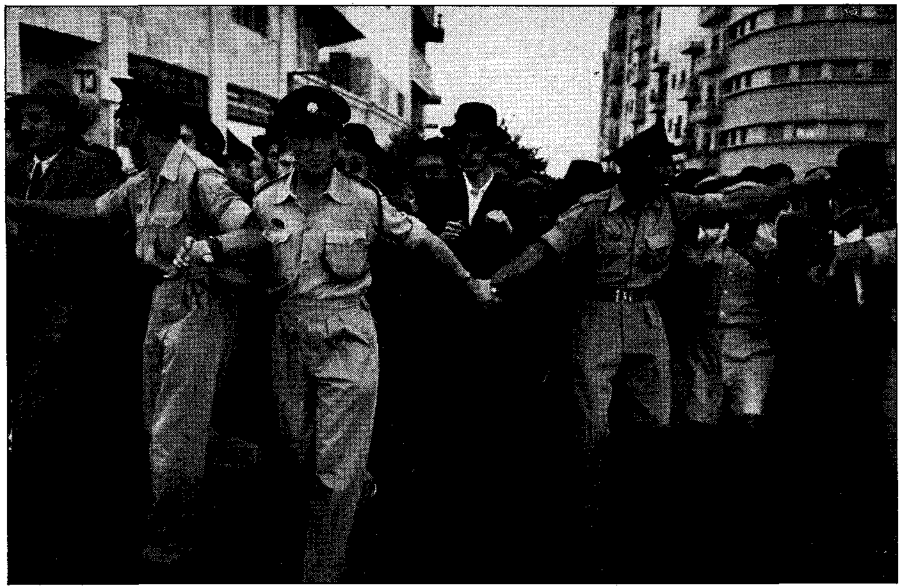
"...O'Brien demonstrates that the Arabs, ever more strongly armed, are bound to continue their siege of the Jews..."

The Siege: The Saga of Israel and Zionism, *by Conor Cruise O'Brien. Simon and Schuster; 798 pages; $24.95.*

THE POINT ABOUT SERIOUS WRITERS, Conor Cruise O'Brien once wrote, is that they "were not to cheat, for any side." But this hardly meant they were obliged to forswear opinions. After his long and honorable career as an Irish parliamentarian, diplomat, and cabinet minister, high U.N. civil servant, head of the University of Ghana, editor-in-chief of *The Observer,* literary critic, and historian, O'Brien's opinions command considerable moral authority. *The Siege,* O'Brien's account of the Zionist enterprise and its encounter with the Arabs, is a work of unflinching integrity. To be sure, he has his sympathies, and they are clearly stated. This is not, however, a book to comfort the Jews. The clear implication of his argument, alas, is that their brethren in restored Zion, which was to end the long hunting season on Jews, are doomed to live dangerously.

O'Brien has tackled a culture made especially complex by the paradox at its essence. The distinctive Jewish genius is of the spirit and of the mind; but the immemorial yearning was for one place only, Jerusalem. Beginning with the modern era, O'Brien deftly traces the quest for Zion as it expressed itself in all the corners of the Diaspora. Since the destruction of the Jewish commonwealth, no indigenous people had ruled that territory, which for nearly two millennia had become booty and pawn and ornament of empire. So the return was also a fulfillment. Still, it was not quite an empty territory to which they would return. The siege of O'Brien's title also refers to the discovery by the Arab majority in Palestine that they had neighbors who had matured in the vortex of the national and democratic revolutions of Europe, and had very different social and political designs. Although these Arabs had little sense of a distinct national identity or destiny of their own, they felt besieged, and they besieged the Jews in turn.


INDEPENDENCE DAY: *Israeli police controlling crowds on May 15, 1948, in Tel Aviv.*

Photograph by Robert Capa/Magnum.

In the Jews the world had an absurdly dispersed yet stubbornly self-aware community that first gave meaning to the idea of nationhood. Yet, deep into the twentieth century, were one to ask any Arabic-speaking inhabitant of Palestine what he was, the response might be a Moslem or a Christian, a member of this clan or that tribe, a subject of the sultan... or of the British mandate. The Arab would not have thought of calling himself an Arab, still less a Palestinian. Nonetheless, the Arabs found one thing to unite them: their response to waves of Jewish immigration was primordially hostile, and for understandable reasons the struggle between the two groups was, as the Peel Commission acknowledged in 1937, "an irrepressible conflict"—that memorable phrase in which William Seward had foretold the coming of our own civil war. But the lineaments of a compromise settlement between the two claimants to the country might have emerged if some plausible national authority among the Arabs had been able to take democratic responsibility for the political future of its constituency. There were, however, no such democratic or even constitutional institutions in the Arab world, nor are there any today.

O'Brien points out that Christians in Palestine, like their co-religionists in Lebanon and Syria, played (and continue to play) a leading role in trying to stimulate secular nationalism among the Arabs. It is easy to understand why: Secular nationalism would keep them from being swallowed up in a sea of Muslims. This preemptive tactic was less unsuccessful in Palestine than in Lebanon, but the resistance to Zionism has always been waged primarily under inflammatory religious banners. (In America, only Edward Said would promise that the Palestinians could live in a secular democratic state.) The refusal to countenance a Jewish sovereignty in the area is, as O'Brien demonstrates compellingly, an intrinsic Islamic reflex. Aside from their own territorial designs on Palestine, the Arab states have been drawn to their long, bloody conflict with the Jews by this reflex. God knows they were not drawn to it by sympathy for the Palestinians.

The presence of a Jewish government in the Arab world is, then, a wound in the heart of Islam—or so it is seen by many Muslims. Given this feeling, it is hard to see how any possible compromise could find favor in a region where politics, if not always defined by the mob, tend to be circumscribed by it. Even the peace with Egypt, with all its territories restored, is hostage to the volatility of the Arab world in which hatred of the Jews often has to substitute (and does quite well, thank you) for social policy. This hatred is also the currency of inter-Arab rivalry; it is the fig leaf called Arab

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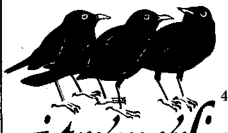

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unity. Through the years, of course, some brave Arabs have appeared on the world stage, speaking, however tentatively, in behalf of some peaceful solution. Their appearances have ordinarily been quite short, though, their lives ended by the assassin's hand. Peace-seekers have usually dominated the Zionist establishment, and in the early decades, there were Zionist bi-nationalists too. They never found authentic partners at the table of diplomacy. In vivid, unrelenting prose, O'Brien puts the reader right in the midst of the Arab political culture, in which extremists almost always have the advantage.

O'Brien also explains how the history of the Arabs shows a consistent political culture. Almost on the morrow of the Balfour Declaration in 1917, confirming the right of the Jews to a national home in Palestine, the British began to regret their undertaking. Thus began their long record of concessions to the Arabs, aimed at securing their agreement to a Jewish presence, however slight, in the Holy Land. First, they lopped off some three fourths of historic Palestine from the mandated area in order to create a throne and a country (Transjordan) for the Hashemite family. Then they contrived, against the accepted electoral rules, to designate Haj Amin al-Husseini, a certified Muslim fanatic and terrorist, as Grand Mufti of Jerusalem, hoping thereby to win his cooperation for concord in Palestine. (He later repaid them by allying the Arabs with Hitler.) The English limited the purchase of land by Jews, and then, as the Nazi persecution of the Jews increased, limited Jewish immigration. All these concessions only encouraged the Arabs to press for more.

In the 37 years since the British hauled down the Union Jack in Haifa harbor, the U.S. has contributed the same commonsense, give-and-take approach to the frustratingly failed peace process. John Foster Dulles asked why the Jews and Arabs couldn't settle their differences like good Christian gentlemen. By gentlemen, of course, he meant lawyers. Evidence of human ingenuity in a tight spot, the legal mind has contrived to produce all kinds of formulas that would have led to a settlement—in a different part of the world. Many Israelis, having perhaps learned the lessons of living in the Middle East too well, are now quite untrusting—close to phobic, in fact. (With the emergence of perfervid strains of Judaism as a force in Israel's politics, moreover, there is now also the constraint of madness on Jerusalem's willingness and ability to concede even on non-essential points.) O'Brien is devastating in showing how little the procession of neat and rational peace plans—from Rogers, Jarring, Brzezinski, Reagan—accords with the political and psychological realities. The Brookings Institute Report of 1975, so ambitious and comprehensive, seems to him something

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like a fantasy. One of its pivotal assumptions, the centrality of Saudi Arabia to both regional peace and the broader interests of U.S. security, is so pathetically obsolete that one marvels at the near-universality with which it was believed only yesterday.

Facts (and friends) change fast in the Middle East, but the underlying truths remain very much the same. It will be difficult for any careful reader of this book to come away from it thinking other than that the Arabs, differing though they do—and fratricidally—among themselves, intend to continue the nearly 70-year siege, ever more strongly armed from the advanced arsenals of Soviet (and, sadly, also American) power. This is not a palatable thought. We Americans do not believe in intractable problems. But this is one. Is it not time, then, for those who have so casually and urgently counseled Israel on the strategic concessions it needs to make to be more modest with other people's lives and destinies? This is O'Brien's telling message.

In brief: IS IT FAIR TO CRITICIZE AN ANTI-utopian novel for being unpleasant? This thought kept troubling me as I read Margaret Atwood's **The Handmaid's Tale** (Houghton Mifflin; 311 pages; $16.95), until I decided that I was not put off by the horrors of the imaginary state but by the author's rancid, nagging tone. The Republic of Gilead (formerly the United States) bans all reading matter; sensual pleasure is forbidden; and public violence—offenders are kicked to death, their bodies hung on hooks for days—serves as a release of tensions and a warning. Such features are reminiscent of many other *1984*-type books. What distinguishes Atwood's is its fear and hatred of men, projected into a society where there are no legal or moral constraints on the mistreatment of women. The crackdown begins when women are forbidden to hold jobs or own property. Then the young women become sexual slaves, forced to become pregnant by men twice their age, abandon their babies to the man and his wife, and move on. Women who are too old to bear or rear children are sent overseas to work in the toxic-waste dumps until their noses fall off and they die of radiation poisoning. Some might say that Atwood is only mildly exaggerating the real-life terrors women face, their subjection to the cruelties of men and age; but her response is not a clean, merry hatred or an imaginative transcendence, just a stubborn whine. (Her heroine is passive and the narrative sluggish.) Look at the statistics, a male character says. See how badly off women were in the old days. Atwood, too, you feel, is looking at the statistics and staying with the dull resentment they inspire, instead of taking off for the wider realm of art. —**Rhoda Koenig**

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A FINE MADNESS

"...What you'll eat at Buona Tavola is so daring and delicious you may be wooed into forgiving Frank Valenza his megalomania..."

THE GODS HAVE HUMBLED FRANK VALENZA. But not too much. Here he is, onstage again—at his new **Buona Tavola**—dressed in custom-tailored chef's whites, playing a kind of *Our Town* narrator, Sicilian-style. Journeyman foodies will remember Valenza in velvet, the irrepressibly unrefined ringmaster of the sadly short-lived Palace—an outpost of decadent fuss and cuisinary brilliance before it fell, scuttled in bankruptcy, fierce marital recriminations, and headlined accusations of illegal nastiness.

Now, dabbing fresh whipped ricotta on a rectangle of Buona Tavola's fried pasta dough ("We don't serve bread," narrator Valenza advises), you are already immersed in this long-ago-failed-actor's newest theater. Five years were lost in legal limbo as Valenza fought indictment on seventeen counts (his single felony conviction—for not paying state sales taxes—was overturned on appeal). But being down and out so long gives a hungry showman time to come up with enough new ideas to enchant even Manhattan's jaded bourgeoisie.

"We have no flowers on the table here," he observes as the waiter delivers crudités—fennel, celery, carrots, and tall, elegant beet tops—in homey pottery, accompanied by pinzimonio, a garlic-scented herb-Parmesan-olive-oil bath for dipping. "These are our flowers."

You are already nibbling chunks of provolone, pepperoni, and zesty salami that tingles with pepper, bits of artichoke, intense olives, and marinated fava beans (speared, alas, with silly cellophane-ruffled toothpicks)—a prologue of temptations to dinner—and you haven't even ordered yet. But so much of what follows is so daring and delicious you may be wooed into forgiving Valenza his myopia, his madness.

At a time when New Yorkers are grazing and nibbling, he wants you to fall in love with his $47.50 prix fixe, somewhat Sicilian dinner. (Early customers, all friends from the Palace days, persuaded him to trim it from $55.) All that shimmering foie gras on polenta, caviar splashed over white-bean purée on crostini—it's pure Palace, vintage Valenza, beyond even what a *nouveau riche* Sicilian would serve at his daughter's wedding. And it's wonderful. Mostly.

To be sure, Valenza is trying to stage his production—on East 58th, the block that is an uptown Little Italy—in a narrow, unprepossessing space with hand-me-downs: a fish tank and mirrors and blue-and-tan backdrops from the recently defunct La Sirena, plus Art Deco silver and side chairs and wonderfully ridiculous sconces of silver maidens leaping out of glass seashells from an earlier, short-lived contender, Altri Tempi.

To enter, you must ring the bell. The house is too small to justify a coatroom warden. Valenza himself is everywhere, warming and divvying pastas, seconded by an almost matched set of diminutive waiters and a French Algerian chef at the stove. "I couldn't get an Italian chef to cook for me," he explains. And no wonder. Bronx-born, Broadway-smitten, nouvelle cuisine–bitten, Valenza dreams in accents that must surely puzzle the average Italian restaurant cook.

THAT'S SICILIAN: *Frank Valenza (with bow tie) aims for cuisinary brilliance at Buona Tavola.*

Though he and his wife, Marlies Jung, crisscrossed Sicily this past spring, tasting everywhere, and though Valenza quotes Marcella Hazan and Giuliano Bugialli as the gospel, his own muse is unquenchable. The classic sardine pasta of Sicily is a refined knockout here—a toss of raisins and pine nuts, saffron, bread crumbs, and feathery fennel on thick, perfectly cooked bucatini. "If Girardet can call it minestrone, so can I," says Valenza, serving an aristocratic soup of mussels, clams, scallops, and white beans in a broth heavily perfumed with pesto. Even Italian street food, something as humble as deep-fried rice croquettes, is as dolled up as a debutante—moistened with Fontina and white-truffle paste, and afloat on a cream-softened tomato sea strewn with wild mushrooms. Still, there is room for a dish as classic as amarille—fat tubes of pasta—in a long-simmered oxtail sauce.

Foie gras can be fickle. I thought I'd encountered it in every possible mating. But this fast-seared scallop, blush-pink and melting inside, is sublime on its polenta pallet, with a sweet grape accent against rich tomato sauce. The white-bean purée on crostini would be better if the caviar had a little crunch, but veal tartare is delicious, with a peppery bite and a ring of faintly sweet beets in vinaigrette.

Two may share that celestial minestrone or a pasta—anything from the oxtail classic to such bizarre couplings as fettuccine with trout purée and black-truffle sauce or risotto with smoked sturgeon and smoked eel. Lobster-and-shell-

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fish couscous (Valenza insists he tasted couscous in Trapani, a town in Sicily) seems confused in an early version—not enough like a couscous, not successfully deviant. But a pea-and-truffle-confetti'd risotto greened with asparagus purée needs only a dash of salt for perfection, and spaghettini is vibrant tossed with salty dried tuna roe, baby scallops, hot pepper, chopped sun-dried tomatoes, and garlic bread crumbs. Indeed, there is garlic almost everywhere, tamed by braising but . . . definitely a presence.

Each entrée has a trio of vegetables in escort—fine braised endive, spectacular sautéed kale or beet greens, delicious purées of fennel or bitter broccoli di rape. One evening, all three are garlic-laced—an overdose of assertiveness in a dinner that's already a detonation of flavor. But the entrées themselves are anticlimactic after the first-act triumphs, except for excellent delicately steamed fish—red mullet, red snapper, pompano, sometimes swordfish—in a tangy lemon oil with herbs and garlic. One evening's special filet mignon in a piquant veal glaze studded with pickled peppers in julienne, capers, and hot-pepper flakes is infinitely superior to a bland filet on listless green-vegetable purée. And the stuffed turkey breast could pass for a TV dinner.

A dazzling salad (blood oranges, fennel, Parmesan, walnuts, and mint) revives the spirit. "We wanted to offer salad, fruit, and cheese in one," Valenza's narration continues. The bitter chocolate velvet is sweetened with chunks of white chocolate, because "I remember my grandfather sipping coffee through a sugar cube in his teeth," says Valenza. Leave room for a sublime coda of peaches in wonderful zabaglione, with a drizzle of syrupy red wine and freckles of cracked black pepper. So what if the cookies are a bit homely. It's the thought that counts. And the espresso is serious.

With characteristic delusions of grandeur, Valenza composed a wine list of costly treasures and only a scattering of affordable bottles. But the house white—Jermann Chardonnay—is buttery and delicious. And recently, he added ten $18-to-$20 offerings to quiet the howls.

Valenza's Sicilian pilgrimage took him inevitably—as it does any American exploring his roots—to the birthplace of his grandparents, Polizzi Generosa, a mountain town outside Palermo. He asked for Valenzas, but all he got was shrugs. "The old men seemed suspicious," he reports. Well, never mind. He's home again—center stage—stretching the Sicilian metaphor to a new high, with enough ideas to wake up a dozen sleepy Italian restaurants. If he can temper his megalomania, he may just make it.

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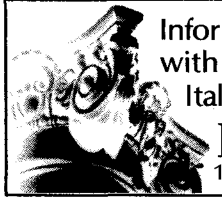

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IN FURS

THE FURS ON SALE HERE ARE FOR WOMEN (sizes 10/12–14 for coats and 8–12 for jackets) and men (sizes 42–46). For women: Russian sable coats, here $12,000–$15,000; Canadian sable coats, here

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

$5,750; dark ranch-mink coats, here $1,750; natural mahogany mink coats, here $1,925; dyed cinnamon mink coats, here $3,500; natural Lunaraine mink coats, here $4,000; dyed gray-flannel Black Cross mink coats, here $4,000; Russian sable jacket (size 8), here $6,000; white mink jacket (size 10), here $1,925; Canadian sable jackets, here $3,500–$4,500; raccoon jackets, here $350–$1,200; red-fox jackets, here $750–$1,200. For men: oversize raccoon coat, here $2,500; oversize unplucked-beaver coat, here $1,350; coyote jackets, here $750–$1,250. And hats: fox hats, here $75; Kamchatka beaver hats, here $250; sable fedoras, here $500. Also, garments in coyote, nutria, raccoon, and other furs. Free monograms, appraisals, and minor alterations. Checks accepted as deposits only (merchandise held until they clear); no credit cards; all sales final. *Mr. A. Aronowicz, Inc., 345 Seventh Ave., near 30th St., sixth floor (695-1485); Mon.–Fri. 8:30 a.m.–5 p.m. and Sat. 9 a.m.–2 p.m.; through 2/28.*

CARRY ON

LEGAL-SIZE LEATHER PORTFOLIOS AND attaché cases are reduced here 20 to 50 percent. For example: top-zippered pigskin portfolios with retractable handles and inside and outside pockets, were $80, now $39.95; burgundy top-grain-cowhide portfolios with retractable handles, removable shoulder strap, and inside compartments, were $110, now $69.95; California saddle-leather top-zippered portfolios with outside pockets, were $175, now $119.95; full-grain-leather attachés with two brass combination locks and French extended edge, were $280, now $159.95; a few hunter-green-lined top-grain-leather attachés, were $450–$500, now $139.95–$239.95; leather-lined top-grain-leather expandable attachés with brass combination locks, were $289, now $189.95; Atlas attachés, with 24K-gold-plated hardware, combination lock, and removable file, were $340–$380, now $249.95–$279.95; soft leather Italian briefcases, were $370, now $259.95. A.E., M.C., V. accepted; no checks; all sales final. *Lederer de Paris, 613 Madison Ave., at 58th St. (355-5515); Mon.–Sat. 9:30 a.m.–6 p.m.; through 2/28.*

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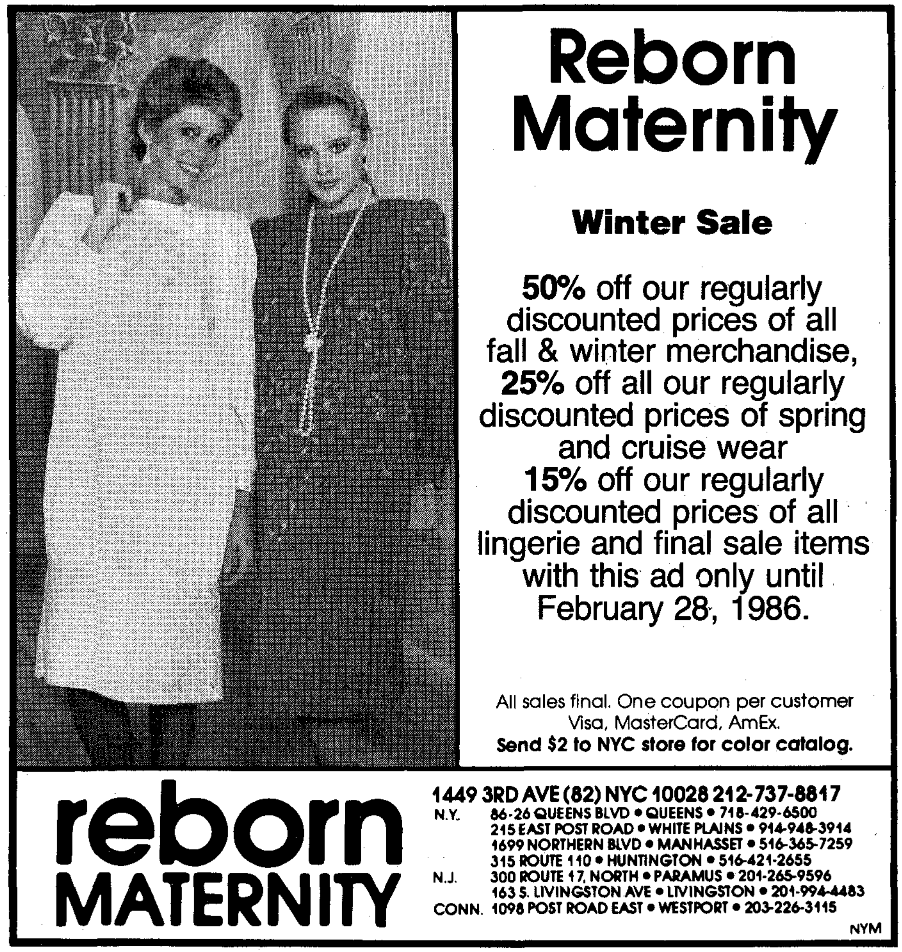
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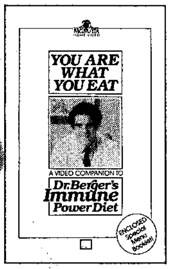

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prices. Fabrics are from such mills as Cyrus Clark, Covington, Schumacher, Waverly, John Wolf, and Jay Yang. For example: in-stock hand-guided outline-quilted bedspreads, retail $395–$495, here $89 and $139 for twin, $109 and $159 for full, $129 and $179 for queen, and $149 and $199 for king (made to order from in-stock fabrics, $50 additional); matching fabrics available for made-to-order custom window treatments and home accessories at below-wholesale prices. Also, machine-quilted factory-overrun bedspreads in the same fabrics: here $29 and $49 for twin, $39 and $59 for full, $39 and $69 for queen, and $49 and $79 for king. Measuring and installation additional. Checks accepted only as 50 percent deposit on custom work, balance due in cash or by certified check; no credit cards; all sales final. *Bedspreads & Draperies Direct, 266A Grand Ave., Englewood, N.J. (201-568-5899). Call for directions. Sale Thurs.–Sat. 10 a.m.–5 p.m.; through 3/29.*

SEW WHAT?

LOVELY FABRICS FOR WOMEN'S CLOTHING are reduced 50 percent here (prices listed are per yard). For example: wool coating fabrics, were $28.95–$39.95, now $14.50–$19.50; wool blends, were $31.95, now $15.50; fancy wools, were $17.95–$28.95, now $8.95–$14.50; designer wools, were $12.95–$14.95, now $6.45–$7.47; Swiss cottons, were $15.95–$19.95, now $7.95–$9.95; cotton plaids, were $6.95–$8.95, now $3.47–$4.47; printed silks, were $18.95–$49.95, now $9.45–$24.95; printed polyester crêpes de Chine, were $9.95–$13.95, now $4.47–$6.97. Also, 50 percent off on all previously reduced woolens on the mezzanine. A.E., C.B., D.C., M.C., V., checks accepted; all sales final. *Herbert Gladson, Ltd., 45 West 45th St. (730-0602); Mon.–Fri. 9 a.m.–6 p.m. and Sat. 10 a.m.–4 p.m.; through 2/21.*

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THIS DESIGNER'S SHOWROOM OFFERS very pretty garments—most of silk—in women's sizes 4–14; samples in size 8. Striking one-of-a-kind hand-painted garments: V-necked Thai-silk top with rhinestones, retail $250, here $75; shift dress, retail $500, here $125. Also: silk-velvet jackets, retail $300, here $75; silk-and-rayon-brocade jackets, retail $225, here $100; silk-taffeta or silk-crêpe de Chine big shirts, retail $200, here $65; pants, retail $100, here $55; hand-beaded silk-chiffon camisole with bias-cut skirt and scarf, retail $600, here $150; white brocade-and-tulle cocktail dress, retail $900, here $240. Checks accepted; no credit cards; all sales final. *Carol Patterson Designs, 261 West 35th St., Room 513 (695-9390); Mon.–Sat. 9 a.m.–5 p.m.; 2/14–25.*

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FEBRUARY 12

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Opening Feb. 12: *The Kindergarten.* #2—*Young Sherlock Holmes.*

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. Feb. 12: *if . . .; Zero for Conduct.* Feb. 13: *The Day the World Ended; How to Make a Monster.* Feb. 14–15: *The Conformist; Luna.* Feb. 16: *Smiles of a Summer Night; The Virgin Spring.* Feb. 17: *Bringing Up Baby; My Favorite Wife.* Feb. 18: *One-Eyed Jacks; Viva Zapata!*

3. ESSEX—Grand St. nr. Essex. St. 982-4455. Thru Feb. 13: *Rocky IV.* Opening Feb. 14: *The Delta Force.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—Thru Feb. 13: *Uforia.* Opening Feb. 14: *Huey Long.* #2—*28 Up.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*The Gods Must Be Crazy.* #2—*Power.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. Thru Feb. 13: *Witness.* Beg. Feb. 14: *Subway; Kiss of the Spider Woman.*

8. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Feb. 12: *Red Dust; Bombshell.* Feb. 13: *Beauty and the Beast; Black Orpheus.* Feb. 14–15: *The Cat and the Canary; The Old Dark House.* Feb. 16: *Bunny Lake Is Missing; Anatomy of a Murder.* Feb. 17: *A Letter to Three Wives; Five Fingers.* Feb. 18: *Amarcord; The Clowns.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Feb. 12–13: *Seven Beauties; Swept Away . . . .* Feb. 14–15: *Carnal Knowledge; The Graduate.* Feb. 16–18: *Amadeus.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*Out of Africa.* #2—*The Color Purple.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—Thru Feb. 13: *When Father Was Away on Business.* Opening Feb. 14: *La Cage aux Folles 3—The Wedding.* #2—*Kiss of the Spider Woman.* #3—*Fool for Love.* #4—*Sugarbaby.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—Thru Feb. 13: *White Nights.* Opening Feb. 14: *The Delta Force.* #2—Thru Feb. 13: *Runaway Train.* Opening Feb. 14: *Quicksilver.* #3—*Down and Out in Beverly Hills.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. Thru Feb. 13: *The Best of Times.* Opening Feb. 14: *Wildcats.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. Thru Feb. 13: *Murphy's Romance.* Opening Feb. 14: *Quicksilver.*

23. MURRAY HILL—34th St. W. of Third Ave. 685-7652. *Hannah and Her Sisters.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Down and Out in Beverly Hills.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*Youngblood.* #2—*F/X.* #3—*Brazil.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*Kiss of the Spider Woman.* #2—Thru Feb. 13: *Iron Eagle.* Opening Feb. 14: *Wildcats.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *Youngblood.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Out of Africa.* #2—Thru Feb. 13: *The Clan of the Cave Bear.* Opening Feb. 14: *Knights of the City.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*The Color Purple.* #2—*Power.* #3—*The Jewel of the Nile.* #4—*Black Moon Rising.* #5—*Spies Like Us.* #6—*Twice in a Lifetime.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *White Nights.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *Rocky IV.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *Young Sherlock Holmes.* **EMBASSY 3**—*Witness.* **EMBASSY 4**—*Runaway Train.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—*Pray for Death.* #2—Thru Feb. 13: *Eliminators.* Opening Feb. 14: *Quicksilver.*

39. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *101 Dalmatians.* Theater closed to the public Feb. 18.

40. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*F/X.* #2—Thru Feb. 13: *Fox Trap.* Opening Feb. 14: *The Delta Force.*

41. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *A Chorus Line.*

43. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *Down and Out in Beverly Hills.*

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *The Gods Must Be Crazy.*

46. SUTTON—57th St. E. of Third Ave. 759-1411. *The Color Purple.*

47. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. *The Jewel of the Nile.*

48. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Always.*

49. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Murphy's Romance.*

50. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Power.*

51. PLAZA—58th St. E. of Madison Ave. 355-3320. *Stripper.*

52. PARIS—58th St. W. of Fifth Ave. 688-2013. *The Official Story.*

53. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Kiss of the Spider Woman.*

54. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—Thru Feb. 13: *The Best of Times.* Opening Feb. 14: *Wildcats.* #2—Thru Feb. 13: *White Nights.* Opening Feb. 14: *Quicksilver.*

55. BARONET—Third Ave. at 59th St. 355-1663. *Murphy's Romance.* **CORONET**—*Down and Out in Beverly Hills.*

56. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *The Color Purple.*

57. CINEMA I—Third Ave. at 60th St. 753-6022. Thru Feb. 13: *Ran.* Opening Feb. 14: *Turtle Diary.* **CINEMA II**—753-0774. *The Trip to Bountiful.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*F/X.* #2—832-2720. Thru Feb. 13: *Twice in a Lifetime.* Opening Feb. 14: *La Cage aux Folles 3—The Wedding.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Hannah and Her Sisters.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Brazil.* #2—*Lady Jane.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *The Goodbye People.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Out of Africa.*

65. UA EAST—First Ave. at 85th St. 249-5100. *F/X.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *Power.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Youngblood.* #2—Thru Feb. 13: *Young Sherlock Holmes.* Opening Feb. 14: *Knights of the City.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—Thru Feb. 13: *Iron Eagle.* Opening Feb. 14: *Wildcats.* #2—*The Color Purple.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *The Best of Times.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—Thru Feb. 13: *Sugarbaby.* #2—Thru Feb. 13: *When Father Was Away on Business.* #1 & #2—Opening Feb. 14: *Kaos.* #3—*The Crazy Family.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Shoah:* Part One. #2—*Shoah:* Part Two.

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Feb. 15: François Truffaut and Friends. Feb. 11-12: *Fahrenheit 451; Close Encounters of the Third Kind* (spec. ed.). Feb. 13-15: *The Woman Next Door; Confidentially Yours.* Feb. 16-Apr. 5: All About Bette: The Films of Bette Davis. Feb. 16-18: *Dark Victory; Now, Voyager.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—Thru Feb. 13: *White Nights.* Opening Feb. 14: *Quicksilver.* #2—Thru Feb. 11: *Arthur's Hallowed Ground.* Feb. 12-18: *Winter Flight.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Hannah and Her Sisters.* #2—*The Color Purple.* #3—*F/X.* #4—*Out of Africa.* #5—*Brazil.* #6—*Power.*

86. THALIA—95th St. W. of B'way. 222-3370. Feb. 12: *Uptight; A Hero Ain't Nothin' but a Sandwich.* Feb. 13: *The Naked Kiss; Shock Corridor.* Feb. 14-15: *The Go Masters.* Feb. 16: *French Cancan; Le Petit Théâtre de Jean Renoir.* Feb. 17: *Sullivan's Travels; The Miracle of Morgan's Creek.* Feb. 18: *The Last Picture Show; Daisy Miller.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Feb. 11-12: *My Dinner With Andre; Christmas in July.* Feb. 13: *Late Autumn; A Story of Floating Weeds.* Feb. 14-15: *Badlands; Days of Heaven.* Feb. 16-17: *Rear Window; North by Northwest.* Feb. 18: *My Life to Live; Masculin Féminin.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—Thru Feb. 13: *White Nights.* Opening Feb. 14: *The Delta Force.* #2—*F/X.* #3—*Kiss of the Spider Woman.* #4—Thru Feb. 13: *Witness.* Opening Feb. 14: *Quicksilver.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—Thru Feb. 13: *Iron Eagle; Pray for Death.* Beg. Feb. 14: *TerrorVision.* #2—Thru Feb. 13: *Eliminators; Fox Trap.* Beg. Feb. 14: *The Delta Force.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 873-4225; Naturemax: 496-0900. Free with museum adm.: Feb. 15-16, 1-4:30: Family Film Festival: Films on five themes: Histories, Transportation, Food, Animals, and Folktales. **Naturemax Theater:** adm. $3; senior citizens and children $1.50: *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.-3:30, Wed., Fri.-Sun. at 4:30. Double features: adm. $4.50; senior citizens and children $3: Fri.-Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly.*

BROOKLYN MUSEUM—200 Eastern Parkway, Brooklyn. 718-638-5000. Adm. $3; members and senior citizens $2; students $1; tickets include museum adm. Films of Africa and the Caribbean; guest speakers. Feb. 13 at 2:30: *Mandabi* (Senegal, 1968) by Ousmane Sembene. Feb. 16 at 3, Feb. 20 at 2:30: *Legacy of the Spirits* (USA, 1985) by Karen Kramer, and *Voyage of Dreams* (USA, 1983) by Collis Davis; Kramer and Davis present.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $4; members free; seating limited—reservations advised. Feb. 14 at 8: Films From Down Under: Super 8 and 16-mm. films from Melbourne, Australia's Jika Jika Film Group, The Fringe Network Film and Video Group, and Cantrill's Film Notes. Feb. 16 at 5 & 8: Americana: *Martyrs of the Alamo* (1915) by William Christy Cabanne, and *Wild and Woolly* (1917) by John Emerson, with Douglas Fairbanks.

COLUMBIA UNIVERSITY—Casa Italiana, 1161 Amsterdam Ave., at 117th St. 280-2306. Contribution $5; students and members $3. Feb. 7 at 7: *Big Deal on Madonna Street* (Italy, 1958) by Mario Monicelli.

EMELIN THEATRE—Library Lane, Mamaroneck, N.Y. 914-698-0098. Adm. $3.50. Feb. 14 at 7 & 9:30: *Le Bal* (1983) by Ettore Scola.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Feb. 12 at 12:30, 3:15, 6 & 8:45: *Une Affaire d'hommes* (France, 1981) by Nicolas Ribowski.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Free with museum adm. Wed.-Sun. 12-6, thru Mar. 23: *Ausable Chasm,* a video installation by Davidson Gigliotti.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Thru Feb. 16: Tue. 12 noon-8, Wed.-Fri. 12 noon-5, Sat.-Sun. 11 a.m.-6, continuous screenings: Video-Feature: *Go for It Mike* (1984) by Mark Fischer, and *Vault* (1984) by Bruce and Norman Yonemoto.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. National Jewish Archive of Broadcasting: free with museum adm.: Feb. 9 at 12:30, 1:30 & 2:30: "Irving Howe in New York" and "Newton Minow in New York" from *Day at Night* (PBS, 1974).

THE KITCHEN—512 W. 19th St. 255-5793. Free. Video Viewing Room, thru Mar. 1: Tue.-Fri. at 1: *Perfect Lives* by Robert Ashley (Feb. 11-14: Part 3 and *The Lessons;* Feb. 18-21: Parts 4 & 5); Tue.-Fri. 2, Sat. at 1: *Collision* by Gisela Getty and David Boatwright; Tue.-Fri. at 2:30, Sat. at 1:30: Selections from the AFI's 1985 National Video Festival; Tue.-Fri. at 4:30, Sat. at 3:30: "Everything but . . . ": Recent work by various video artists. Adm. $6; members $4: Feb. 12-15 at 9: 8BC Nights: performance, music, video, and film from the East Village club.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $3. Personal Cinema Program: filmmakers present. Feb. 15 at 8: *Weirded Out and Blown Away* (1985), *Mastectomy* (1984), and *Czechoslovakian Woman* (1982), all by Sharon Greytak.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. 12 noon-8, Wed.-Sat. 12 noon-5. Thru Mar. 28: James Dean: The Television Work (seminar: adm. $5; members $4: Feb. 18 at 5:30). Thru Apr. 4: Mobil & *Masterpiece Theatre:* 15 Years of Excellence.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Video Gallery:** Thru Mar. 2: New Video: Japan. **Titus Theater 1:** Feb. 13 at 2:30 & 6: A History of Camera Movement: *Sous les toits de Paris* (France, 1930) by René Clair. Continuing Feb. 14: British Film: The Musical and Comedy Tradition. Feb. 14 at 2:30: *Local Hero* (Great Britain, 1983) by Bill Forsyth, with Burt Lancaster; at 6: *Gregory's Girl* (Great Britain, 1982) by Bill Forsyth. Feb. 15 at 2: *Oh! What a Lovely War* (Great Britain, 1969) by Richard Attenborough, with Laurence Olivier, John Gielgud, Ralph Richardson, Michael Redgrave, Vanessa Redgrave, and Maggie Smith; at 5: *Monty Python and the Holy Grail* (Great Britain, 1975) by Terry Gilliam and Terry Jones, with Monty Python. Feb. 16 at 2: (See Feb. 14 at 6); at 5: (See Feb. 14 at 2:30). Feb. 17 at 2:30: *Privates on Parade* (Great Britain, 1982) by Michael Blakemore, with John Cleese; at 6: *A Private Function* (Great Britain, 1985) by Malcolm Mowbray, with Michael Palin and Maggie Smith. Feb. 18 at 2:30: (See Feb. 17 at 6); at 6: (See Feb. 17 at 2:30). **Titus Theater 2:** Feb. 13 at 3 & 6:30: 1984 Academy Survey of Documentary Films: *The Times of Harvey Milk* (1984) by Robert Epstein and Richard Schmiechen. Film-Utsav India continues Feb. 14. Feb. 14 at 2:30: *Wages and Profits* (India, 1984) by Kumar Shahani; 6:30: *The Threshold* (India, 1981) by Dr. Jabbar Patel. Feb. 15 at 2: *The Meaning* (India, 1983) by Mahesh Bhatt; at 5: *Phaniyamma* (India, 1982) by Prema Karanth. Feb. 16 at 2: (See Feb. 15 at 5); at 5: (See Feb. 15 at 2). Feb. 17 at 3 & 6:30: In Memoriam: *Assunta Spina* (Italy, 1915) by Gustavo Serena. Feb. 18 at 3 & 6:30: A Tribute to the New York State Council on the Arts: *Sea Travels* (1978) by Anita Thacher, *Clotheslines* (1982) by Roberta Cantow, *Thicket* (1985) by George Griffin, and *A Private Life* (1980) by Mikhail Bogin.

NATIONAL COUNCIL OF JEWISH WOMEN—9 E. 69th St. 535-5900, ext. 17. Adm. $6; members $4; pre-screening dinner tickets available. The Sun Never Sets on Jewish Life. Feb. 12 at 6:30: *I Love You Rosa.*

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.-Thu.) and members $3; under 16, $2.50. Feb. 13 at 8: Black History Month: *Come Back, Africa* (South Africa, 1960) by Lionel Rogosin; Rogosin present. Feb. 14-15 at 8 & 10, Feb. 16 at 3, 5, 7 & 9, Feb. 17 at 3, 5, & 7:30, Feb. 18-20 at 8 (continues thru Feb. 24): *Sugarbaby* (West Germany, 1984) by Percy Adlon.

NEW MUSEUM—583 B'way. 219-1222. Free with museum adm. Wed. 12-8, Thu.-Sun. 12-6, thru Mar. 30: Recent video by thirteen artists, including *Lowell Moves to New York* (1984) by Jill Kroesen, and *Watch Me Now* (1984) by Michael Marton.

NEW SCHOOL FOR SOCIAL RESEARCH—66 W. 12th St. 691-9510. Free. Eastern European Film Series; guest speakers. Feb. 13 at 8: *WR—Mysteries of the Organism* (Yugoslavia, 1971) by Dusan Makavejev.

NEW YORK INDEPENDENT FILM AND VIDEO EXPOSITION—New York Public Library Jefferson Market branch, 425 Sixth Ave.: Feb. 15, 1-4:30. **BACA Downtown, 111 Willoughby St., Brooklyn:** Feb. 16 at 1: Metropolitan edition; filmmakers present. **Long Island University, Library Learning Center Bldg., University Plaza nr. Flatbush Ave. Extension & DeKalb Ave., Brooklyn:** Feb. 18-20 at 5:30. For more information about these screenings of the 1986 award winners, call the Brooklyn Arts and Culture Association, 718-783-3077.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Feb. 13 at 12 noon: Films on Architecture and Society: *Romanesque Churches of Northern Italy* (1970) by Clifford West, *How to Build an Igloo* (Canada, 1950), and *Exeter* (Canada, 1973). Feb. 18 at 12 noon: Sleuths: *Green for Danger* (1947) by Sidney Gilliat, with Alastair Sim;

2:30: The Faces of India: *Loving Hands* (1977) by Frederick Leboyer, *Phantom India,* Part 3: "Indians and the Sacred" (1967–68) by Louis Malle, and *Helen: Queen of the Nautch Girls* (1972) by Anthony Korner. **Library for the Performing Arts, Lincoln Center, 111 Amsterdam Ave.** Free. Feb. 14 at 8: German Dance Between the Wars: Films about and featuring Mary Wigman, including *Einem Tanzdrama* (Germany, 1929) and *Mary Wigman* (Germany, 1943). For more information, call Goethe House, 744-8310.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4. Thru Feb. 13: *Edith's Diary* (West Germany, 1983) by Hans W. Geissendörfer. Beg. Feb. 14: *Leave Her to Heaven* (1945) by John M. Stahl, with Gene Tierney.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens. 718-592-5555. Free with museum adm. Harold Lloyd Film Classics. Feb. 15 at 2: *Safety Last* (1923) by Fred Newmeyer and Sam Taylor, with Lloyd.

SNUG HARBOR CULTURAL CENTER—914 Richmond Terr., S.I. 718-448-2500. Adm. $2.50. Paul Robeson Film Series. Feb. 12 at 8: *Show Boat* (1936) by James Whale, with Robeson. Feb. 16 at 8: *Big Fella* (1937), with Robeson. Americans Looking at Themselves: Postwar Vision: Feb. 15 at 8: *Murder My Sweet* (1944) by Edward Dmytryk, with Dick Powell.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. Joseph Ruttenberg: Cinematographer. Feb. 16 at 1:30: *Dr. Jekyll and Mr. Hyde* (1941) by Victor Fleming, with Spencer Tracy.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. 12 noon–6. Feb. 14–Mar. 16: *The Museum Reaction Piece* (1978–86), a video installation by Howard Fried; gallery talk with Fried Feb. 18 at 2.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*F/X.* #2—Thru Feb. 13: *Fox Trap.* Beg. Feb. 14: *The Delta Force.* #3—Thru Feb. 13: *Eliminators.* Beg. Feb. 14: *Knights of the City.*

101. BAINBRIDGE—E. 204th St. nr. Webster Ave. 655-1070. #1—Thru Feb. 13: *Rocky IV.* Beg. Feb. 14: *The Jewel of the Nile.* #2—Thru Feb. 13: *Troll.* Beg. Feb. 14: *Commando.*

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. Thru Feb. 13: *Eliminators; Troll.* Beg. Feb. 14: *Down and Out in Beverly Hills.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru Feb. 13: *Out of Africa.* Beg. Feb. 14: *The Delta Force.* #2—Thru Feb. 13: *Power.* Beg. Feb. 14: *Quicksilver.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Murphy's Romance.* #2—*Down and Out in Beverly Hills.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Down and Out in Beverly Hills.* #2—Thru Feb. 13: *Murphy's Romance.* Beg. Feb. 14: *The Delta Force.* #3—*F/X.* #4—Thru Feb. 13: *Rocky IV.* Beg. Feb. 14: *Wildcats.*

108. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*The Color Purple.* #2—*Eliminators.*

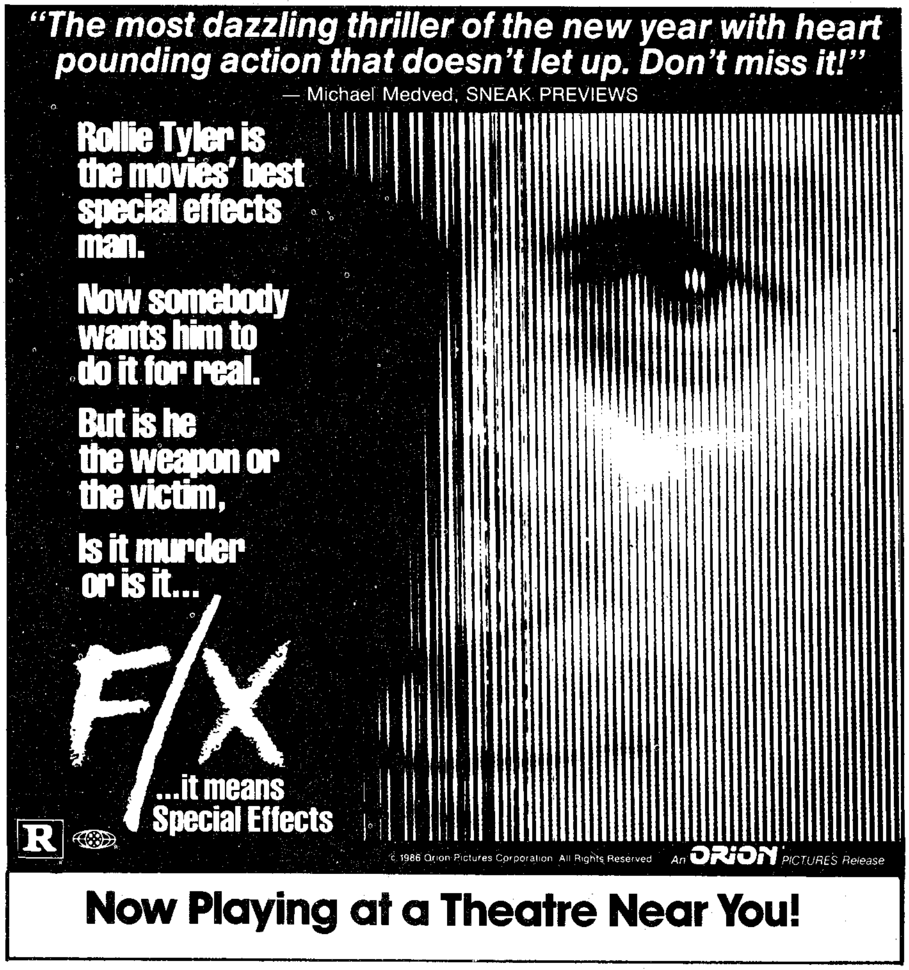
110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Youngblood.* #2—*Iron Eagle.* #3—*Power.* #4—*Pray for Death; Fox Trap.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—Thru Feb. 13: *Runaway Train.* #2—Thru Feb. 13: *A Chorus Line.*

112. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—Thru Feb. 13: *Iron Eagle.* Beg. Feb. 14: *Quicksilver.* #2—*Power.* #3—*The Color Purple.* #4—Kung fu films.

113. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—Thru Feb. 13: *Fox Trap; Murphy's Romance.* Beg. Feb. 14: *Wildcats.* #2—*F/X.* #3—Thru Feb. 13: *Down and Out in Beverly Hills.* Beg. Feb. 14: *The Delta Force.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Youngblood.* #2—*Eliminators.* #3—*Out of Africa.* #4—*F/X.* #5—*Murphy's Romance.* #6—*Twice in a Lifetime.* #7—*Down and Out in Beverly Hills.* #8—*Power.* #9—*Iron Eagle.* #10—*Rocky IV.* #11—Thru Feb. 13: *Pray for Death.* Beg. Feb. 14: *Wildcats.* #12—*The Color Purple.* #13—*Witness.*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200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Down and Out in Beverly Hills.* #2—*F/X.* #3—*Kiss of the Spider Woman.* #4—Thru Feb. 13: *Murphy's Romance.* Beg. Feb. 14: *Quicksilver.* #5—*Iron Eagle.* #6—*Out of Africa.* #7—Beg. Feb. 14: *The Delta Force.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Youngblood.* #2—Thru Feb. 13: *The Best of Times; Eliminators.* Beg. Feb. 14: *Wildcats.* #3—*The Color Purple.* #4—*Twice in a Lifetime.* #5—Thru Feb. 13: *Witness.* Beg. Feb. 14: *TerrorVision.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*F/X.* #2—*Down and Out in Beverly Hills.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Out of Africa.* #2—*The Best of Times.* #3—*Youngblood.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—Thru Feb. 13: *Iron Eagle.* Beg. Feb. 14: *Wildcats.* #2—*The Color Purple.* #3—*The Jewel of the Nile.* #4—Thru Feb. 13: *Murphy's Romance.* Beg. Feb. 14: *The Delta Force.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—Thru Feb. 13: *The Best of Times; Iron Eagle.* Beg. Feb. 14: *The Delta Force.* #2—Thru Feb. 13: *Witness.* Beg. Feb. 14: *Quicksilver.* #3—*F/X.* #4—*Youngblood.* #5—Thru Feb. 13: *Kiss of the Spider Woman.* Beg. Feb. 14: *Wildcats.* #6—Thru Feb. 13: *Murphy's Romance.* Beg. Feb. 14: *TerrorVision.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Down and Out in Beverly Hills.* #2—Thru Feb. 13: *Witness.* Beg. Feb. 14: *La Cage aux Folles 3—The Wedding.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Youngblood.* #2—*Down and Out in Beverly Hills.* #3—*The Color Purple.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*The Trip to Bountiful.* #2—*The Color Purple.*

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*The Color Purple.* #2—Thru Feb. 13: *Fox Trap.* Beg. Feb. 14: *The Delta Force.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Rocky IV.* #2—*F/X.* #3—*Pray for Death.* #4—*Youngblood.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—Thru Feb. 13: *Pray for Death.* Beg. Feb. 14: *Wildcats.* #2—*The Color Purple.* #3—Thru Feb. 13: *Iron Eagle; Fox Trap.* Beg. Feb. 14: *The Delta Force.* #4—Thru Feb. 13: *Eliminators.* Beg. Feb. 14: *TerrorVision.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*F/X.* #2—*Out of Africa.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Power.* #2—*Iron Eagle.* #3—*Youngblood.* #4—*The Color Purple.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru Feb. 13: *Rocky IV.* Beg. Feb. 14: *Knights of the City.* #2—Beg. Feb. 14: *The Delta Force.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru Feb. 13: *Rocky IV.* Beg. Feb. 14: *Out of Africa.* #2—Beg. Feb. 14: *White Nights.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru Feb. 13: *The Jewel of the Nile.* Beg. Feb. 14: *Quicksilver.* #2—Thru Feb. 13: *A Chorus Line; Eliminators.* Beg. Feb. 14: *Wildcats.* #3—*The Trip to Bountiful.* #4—*Down and Out in Beverly Hills.* #5—Thru Feb. 13: *Murphy's Romance.* Beg. Feb. 14: *The Delta Force.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Feb. 13: *Murphy's Romance.* #2—Thru Feb. 13: *Fool for Love.*

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—Thru Feb. 13: *Pray for Death.* Beg. Feb. 14: *Wildcats.* #2—*The Color Purple.* #3—Thru Feb. 13: *Eliminators.* Beg. Feb. 14: *The Delta Force.* #4—Thru Feb. 13: *Power.* Beg. Feb. 14: *TerrorVision.* #5—Thru Feb. 13: *Fox Trap.* Beg. Feb. 14: *Knights of the City.*

220. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru Feb. 13: *Fox Trap; The Best of Times.* Beg. Feb. 14: *The Delta Force.* #2—Thru Feb. 13: *Rocky IV; Code of Silence.* Beg. Feb. 14: *TerrorVision.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Feb. 13: *Iron Eagle.* Beg. Feb. 14: *Wildcats.* #2—Thru Feb. 13: *Eliminators; Murphy's Romance.* Beg. Feb. 14: *The Delta Force.* #3—*F/X.* #4—Thru Feb. 13: *Fox Trap.* Beg. Feb. 14: *Quicksilver.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Witness.* #2—*Youngblood.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*The Color Purple.* #2—*Twice in a Lifetime.* #3—Thru Feb. 13: *Iron Eagle.* Beg. Feb. 14: *Quicksilver.* #4—Thru Feb. 13: *Out of Africa.* Beg. Feb. 14: *The Delta Force.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Down and Out in Beverly Hills.* #2—*The Color Purple.* #3—*F/X.* #4—*Twice in a Lifetime.* #5—*Power.* #6—*Out of Africa.* #7—Tent.: *The Best of Times.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Youngblood.* #2—*Rocky IV.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Youngblood.* #2—*Power.* #3—*Down and Out in Beverly Hills.* #4—*Witness; 101 Dalmatians.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Youngblood.* #2—*The Color Purple.* #3—Thru Feb. 13: *Pray for Death; Fox Trap.* Beg. Feb. 14: *Quicksilver.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—Thru Feb. 13: *Iron Eagle.* Beg. Feb. 14: *Wildcats.* #2—*Eliminators.* #3—Thru Feb. 13: *The Best of Times.* Beg. Feb. 14: *The Delta Force.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*F/X.* #2—*Down and Out in Beverly Hills.* #3—Thru Feb. 13: *Power.* Beg. Feb. 14: *Knights of the City.* #4—*Murphy's Romance.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Murphy's Romance.* #2—*Out of Africa.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Feb. 13: *The Trip to Bountiful; 101 Dalmatians.* #2—Thru Feb. 13: *Young Sherlock Holmes.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—Thru Feb. 13: *My Chauffeur; Fox Trap.* Beg. Feb. 14: *La Cage aux Folles 3—The Wedding.* #2—*Twice in a Lifetime.* #3—*Down and Out in Beverly Hills.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*The Color Purple.* #2—Thru Feb. 13: *Power.* Beg. Feb. 14: *Quicksilver.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Out of Africa.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—Thru Feb. 13: *Iron Eagle.* Beg. Feb. 14: *Wildcats.* #2—*F/X.* #3—Thru Feb. 13: *Murphy's Romance.* Beg. Feb. 14: *The Delta Force.* #4—*The Jewel of the Nile.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Down and Out in Beverly Hills.* #2—*Murphy's Romance.* #3—Thru Feb. 13: *Power.* Beg. Feb. 14: *The Delta Force.* #4—*The Color Purple.* #5—*F/X.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Iron Eagle.* #2—*The Trip to Bountiful.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*F/X.* #2—Thru Feb. 13: *Rocky IV.* Beg. Feb. 14: *The Delta Force.* #3—Thru Feb. 13: *Youngblood.* Beg. Feb. 14: *Quicksilver.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru Feb. 13: *Murphy's Romance.* Beg. Feb. 14: *Wildcats.* #2—Thru Feb. 13: *Eliminators.* Beg. Feb. 14: *Knights of the City.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*The Color Purple.* #2—Thru Feb. 13: *Power.* Beg. Feb. 14: *The Delta Force.* #3—*Iron Eagle.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Program unavailable. #2—Thru Feb. 13 (tent.): *Young Sherlock Holmes.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Feb. 13: *Rocky IV.* Beg. Feb. 14: *Wildcats.* #2—Thru Feb. 13: *Power.* Beg. Feb. 14: *The Delta Force.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—Thru Feb. 13: *Spies Like Us.* #2—Thru Feb. 13: *Eliminators.* #3—Thru Feb. 13: *Igor and the Lunatics.*

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Feb. 13: *The Jewel of the Nile.* Beg. Feb. 14: *Quicksilver.* #2—Thru Feb. 13: *Out of Africa.* Beg. Feb. 14: *The Delta Force.*

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Youngblood.* #2—*Murphy's Romance.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thru Feb. 13: *Out of Africa.* Beg. Feb. 14: *The Delta Force.* #2—Thru Feb. 13: *Power.* Beg. Feb. 14: *Quicksilver.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*Youngblood.* #2—*Down and Out in Beverly Hills.*

401. NEW DORP—HYLAN—351-6601. #1—Thru Feb. 13: *Murphy's Romance.* #2—Thru Feb. 13: *Twice in a Lifetime.* Beg. Feb. 14: *Quicksilver.*

402. NEW DORP—LANE—351-2110. *Rocky IV.*

403. NEW DORP—RAE—979-0444. #1—Thru Feb. 13: *Iron Eagle.* Beg. Feb. 14: *Wildcats.* #2—*F/X.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*The Best of Times.* #2—*Power.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*The Color Purple.* #2—Thru Feb. 13: *The Jewel of the Nile.* Beg. Feb. 14: *Wildcats.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Murphy's Romance.* #2—*F/X.*

503. BELLMORE—THE MOVIES—783-7200. Program unavailable.

504. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

505. EAST MEADOW—FLICK—794-8008. #1—*Murphy's Romance.* #2—*Down and Out in Beverly Hills; 101 Dalmatians.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—Thru Feb. 13: *White Nights.* Beg. Feb. 14: *Quicksilver.* #2—*The Color Purple.* #3—*F/X.* #4—Thru Feb. 13: *The Jewel of the Nile.* Beg. Feb. 14: *Wildcats.*

507. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Youngblood.* #2—*Out of Africa.* #3—*The Color Purple.* #4—Thru Feb. 13: *The Best of Times.* Beg. Feb. 14: *The Delta Force.*

508. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—Thru Feb. 13: *The Jewel of the Nile.* Beg. Feb. 14: *Wildcats.* #2—*Power.* #3—*Down and Out in Beverly Hills.*

510. GREAT NECK—SQUIRE—466-2020. #1—*Twice in a Lifetime.* #2—Thru Feb. 13: *Iron Eagle.* Beg. Feb. 14: *Wildcats.* #3—Thru Feb. 13: *Power.* Beg. Feb. 14: *The Delta Force.*

511. HEWLETT—RKO—791-6768. Feb. 12–18: *Head Office; 101 Dalmatians.*

512. HICKSVILLE—HICKSVILLE—931-0749. #1—*Down and Out in Beverly Hills.* #2—*F/X.*

513. HICKSVILLE—MID-PLAZA—433-2400. #1—*The Color Purple.* #2—*Murphy's Romance.* #3—*The Best of Times.* #4—*Youngblood.* #5—*Out of Africa.* #6—*Power.*

514. LAWRENCE—RKO—371-0203. #1—*Witness.* #2—*Power.* #3—Thru Feb. 13: *The Best of Times.* Beg. Feb. 14: *Quicksilver.*

515. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru Feb. 13 (tent.): *Young Sherlock Holmes.* #2—Thru Feb. 13 (tent.): *Spies Like Us.*

516. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*The Best of Times.* #2—*Youngblood.* #3—*Out of Africa.* #4—*Iron Eagle.* #5—*Eliminators.* #6—*Power.*

517. LONG BEACH—PARK AVENUE—432-0576. Thru Feb. 13: *A Chorus Line; 101 Dalmatians.*

518. LYNBROOK—LYNBROOK—593-1033. #1—*F/X.* #2—Thru Feb. 13: *The Jewel of the Nile.* Beg. Feb. 14: *The Delta Force.* #3—*Down and Out in Beverly Hills.* #4—*Murphy's Romance.*

519. LYNBROOK—STUDIO ONE—599-1444. *The Trip to Bountiful.*

520. MALVERNE—TWIN—599-6966. #1—Thru Feb. 13 (tent.): *Young Sherlock Holmes.* #2—Thru Feb. 13 (tent.): *Spies Like Us.*

521. MANHASSET—MANHASSET—627-7887. #1—*Down and Out in Beverly Hills.* #2—*The Color Purple.* #3—*Murphy's Romance.*

523. MASSAPEQUA—PEQUA—799-6464. *The Color Purple.*

524. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*F/X.* #2—*Youngblood.* #3—*Down and Out in Beverly Hills.* #4—*Twice in a Lifetime.* #5—*The Best of Times.* #6—Thru Feb. 13: *The Jewel of the Nile.* Beg. Feb. 14: *The Delta Force.* #7—Thru Feb. 13: *Power.* Beg. Feb. 14: *Wildcats.* #8—*Murphy's Romance.* #9—Thru Feb. 13: *Iron Eagle.* Beg. Feb. 14: *Quicksilver.*

525. MERRICK—TWIN—546-1270. #1—*The Best of Times.* #2—*Youngblood.*

526. NEW HYDE PARK—HERRICKS—747-0555. #1—*Murphy's Romance.* #2—*F/X.*

527. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru Feb. 13: *A Chorus Line.* #2—Beg. Feb. 14: *White Nights.*

528. OLD BETHPAGE—CINE CAPRI—752-1610. *Murphy's Romance.*

529. PLAINVIEW—OLD COUNTRY—931-4242. #1—*F/X.* #2—*White Nights.*

531. PLAINVIEW—RKO TWIN—931-1333. #1—*Witness.* #2—*Down and Out in Beverly Hills.*

532. PORT WASHINGTON—MOVIES—944-6200. #1—*The Best of Times.* #2—Thru Feb. 13: *Power.* Beg. Feb. 14: *Wildcats.* #3—*Out of Africa.* #4—*F/X.*

533. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Youngblood.*

534. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*The Color Purple.* #2—Thru Feb. 13: *Out of Africa.* Beg. Feb. 14: *Wildcats.*

535. ROSLYN—ROSLYN—621-8488. #1—*Youngblood.* #2—Thru Feb. 13: *White Nights.*

536. SYOSSET—SYOSSET—921-5810. #1—*Twice in a Lifetime.* #2—Thru Feb. 13: *The Clan of the Cave Bear.* Beg. Feb. 14: *Wildcats.* #3—Thru Feb. 13: *The Jewel of the Nile.* Beg. Feb. 14: *La Cage aux Folles 3—The Wedding.*

537. SYOSSET—UA CINEMA 150—364-0700. *Hannah and Her Sisters.*

538. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Iron Eagle.* #2—*The Jewel of the Nile.* #3—*Power.*

539. VALLEY STREAM—SUNRISE—825-5700. #1—*The Best of Times.* #2—*Youngblood.* #3—*Down and Out in Beverly Hills.* #4—*Eliminators.* #5—*F/X.* #6—*Out of Africa.* #7—*The Clan of the Cave Bear.* #8—Thru Feb. 13: *Pray for Death.* Beg. Feb. 14: *Wildcats.* #9—*The Color Purple.* #10—*Rocky IV; 101 Dalmatians.* #11—*Hannah and Her Sisters.* #12—*Twice in a Lifetime.* #13—*Murphy's Romance.*

540. WANTAGH—RKO—781-6969. Feb. 12–18: *Head Office; 101 Dalmatians.*

541. WESTBURY—DRIVE-IN—334-3400. #1—Thru Feb. 13: *My Chauffeur.* Beg. Feb. 14: *The Delta Force.* #2—Thru Feb. 13: *Fox Trap.* Beg. Feb. 14: *Quicksilver.* #3—Thru Feb. 13: *Murphy's Romance.* Beg. Feb. 14: *Wildcats.*

542. WESTBURY—WESTBURY—333-1911. #1—*Witness.* #2—*The Trip to Bountiful.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*The Color Purple.* #2—*F/X.* #3—*Murphy's Romance.*

601. BABYLON—RKO—669-0700. #1—Thru Feb. 13: *Power.* Beg. Feb. 14: *Quicksilver.* #2—*Witness.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Out of Africa.* #2—*The Best of Times.* #3—*Down and Out in Beverly Hills.*

603. BAY SHORE—CINEMA—665-1722. Thru Feb. 13: *The Jewel of the Nile.* Beg. Feb. 14: *The Delta Force.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Eliminators.* #2—*Youngblood.*

606. BRENTWOOD—BRENTWOOD—273-3900. Beg. Feb. 14: *Knights of the City.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Murphy's Romance.* #2—*The Jewel of the Nile.* #3—*The Color Purple.* #4—*Youngblood.* #5—*Down and Out in Beverly Hills.* #6—Thru Feb. 13: *Eliminators.* Beg. Feb. 14: *Wildcats.* #7—*Twice in a Lifetime.* #8—*Out of Africa.* #9—*The Best of Times.* #10—*F/X.* #11—*Iron Eagle.* #12—*Rocky IV; 101 Dalmatians.* #13—*Power.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Out of Africa.* #2—*Twice in a Lifetime.* #3—*Hannah and Her Sisters.* #4—Thru Feb. 13: *The Best of Times.* Beg. Feb. 14: *Wildcats.* #5—*F/X.* #6—*Youngblood.* #7—*Down and Out in Beverly Hills.* #8—*Murphy's Romance.* #9—*The Color Purple.* #10—*Iron Eagle.*

610. COMMACK—RKO—499-4545. #1—*White Nights.* #2—Thru Feb. 13: *Power.* Beg. Feb. 14: *Quicksilver.*

611. CORAM—PINE—698-6442. #1—*White Nights.* #2—*Iron Eagle.* #3—*Youngblood.* #4—*The Jewel of the Nile.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*Down and Out in Beverly Hills.* #2—*F/X.* #3—*Youngblood.* #4—Thru Feb. 13: *The Best of Times.* Beg. Feb. 14: *Wildcats.* #5—*Murphy's Romance.* #6—Thru Feb. 13: *Twice in a Lifetime.* Beg. Feb. 14: *Quicksilver.* #7—Thru Feb. 13: *Power.* Beg. Feb. 14: *The Delta Force.* #8—*The Color Purple.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Down and Out in Beverly Hills.* #2—*The Color Purple.* #3—*F/X.* #4—Thru Feb. 13: *Power.* Beg. Feb. 14: *Wildcats.* #5—Thru Feb. 13: *The Best of Times.* Beg. Feb. 14: *Twice in a Lifetime.*

614. ELWOOD—ELWOOD—499-7800. #1—*The Best of Times.* #2—*Youngblood.*

615. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—Thru Feb. 13: *Fox Trap; 101 Dalmatians.* Beg. Feb. 14: *Knights of the City.* #2—Thru Feb. 13: *Iron Eagle.* Beg. Feb. 14: *Youngblood.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—Thru Feb. 13: *The Best of Times.* Beg. Feb. 14: *Wildcats.* #2—*The Color Purple.* #3—*Witness.* #4—Thru Feb. 13: *Youngblood.* Beg. Feb. 14: *Quicksilver.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Down and Out in Beverly Hills.*

620. ISLIP—ISLIP—581-5200. #1—*Out of Africa.* #2—*Murphy's Romance.* #3—*The Color Purple.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Down and Out in Beverly Hills.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Program unavailable.

623. LINDENHURST—LINDENHURST—888-5400. *Rocky IV.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*Murphy's Romance.* #2—Thru Feb. 13: *Power.* Beg. Feb. 14: *Quicksilver.* #3—*Out of Africa.* #4—*Youngblood.* #5—*The Color Purple.*

626. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. Thru Feb. 13: *Power.* Beg. Feb. 14: *The Delta Force.*

627. NORTHPORT—NORTHPORT—261-8600. *Rocky IV.*

628. OAKDALE—OAKDALE—589-8118. *Rocky IV.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—Thru Feb. 13: *Power.* Beg. Feb. 14: *Wildcats.* #2—Thru Feb. 13: *Murphy's Romance.* Beg. Feb. 14: *TerrorVision.* #3—*The Color Purple.*

630. PATCHOGUE—RKO PLAZA—475-5225. #1—Thru Feb. 13: *The Best of Times.* Beg. Feb. 14: *Quicksilver.* #2—*Witness.*

631. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. *Down and Out in Beverly Hills.* **OUTDOOR**—Beg. Feb. 14: *Knights of the City.*

632. PATCHOGUE—SUNWAVE—475-7766. #1—*F/X.* #2—Thru Feb. 13: *Youngblood.* Beg. Feb. 14: *Murphy's Romance.*

633. PORT JEFFERSON—MINI EAST—928-6555. Thru Feb. 13: *Witness.* Beg. Feb. 14: *The Trip to Bountiful.* **WEST**—Thru Feb. 13: *Out of Africa.* Beg. Feb. 14: *Wildcats.*

634. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Feb. 12–18: *Head Office; 101 Dalmatians.*

635. RIVERHEAD—SUFFOLK—727-3133. Thru Feb. 13: *The Best of Times.* Beg. Feb. 14: *Youngblood.*

636. SAG HARBOR—SAG HARBOR—725-0010. Thru Feb. 13: *Fool for Love.* Beg. Feb. 14: *Paris, Texas.*

637. SAYVILLE—SAYVILLE—589-0232. #1—*Youngblood.* #2—Thru Feb. 13: *The Jewel of the Nile.* Beg. Feb. 14: *Quicksilver.* #3—*F/X.*

639. SHIRLEY—TWIN—281-4466. #1—Thru Feb. 13: *Rocky IV.* #2—Thru Feb. 13: *My Chauffeur.*

640. SMITHTOWN—SMITHTOWN—265-1551. Thru Feb. 13: *Murphy's Romance; 101 Dalmatians.* Beg. Feb. 14: *Quicksilver.*

641. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—Thru Feb. 13: *Youngblood.* Beg. Feb. 14: *Quicksilver.* #2—*Murphy's Romance.* #3—*Witness.*

642. STONY BROOK—LOEWS—751-2300. #1—*F/X.* #2—*Youngblood.* #3—*Out of Africa.*

643. WEST ISLIP—TWIN—669-2626. #1—*Rocky IV.* #2—Thru Feb. 13: *White Nights.* Beg. Feb. 14: *Out of Africa.*

644. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Murphy's Romance.* #2—*Youngblood.*

645. WESTHAMPTON—WESTHAMPTON—288-1500. Thru Feb. 13: *Out of Africa.* Beg. Feb. 14: *The Delta Force.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—Thru Feb. 13: *Out of Africa.* Beg. Feb. 14: *Wildcats.* #2—*The Color Purple.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Murphy's Romance.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*F/X.* #2—Thru Feb. 13: *Murphy's Romance.* Beg. Feb. 14: *Quicksilver.* #3—*White Nights.*

703. GREENBURGH—CINEMA 100—946-4680. #1—Thru Feb. 13: *The Trip to Bountiful.* #2—Thru Feb. 13: *Murphy's Romance.*

704. HARRISON—CINEMA—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—Thru Feb. 13: *Rocky IV.* Beg. Feb. 14: *Quicksilver.* #2—Thru Feb. 13: *Twice in a Lifetime.* Beg. Feb. 14: *Wildcats.* #3—*The Best of Times.* #4—*F/X.*

706. LARCHMONT—PLAYHOUSE—834-3001. Thru Feb. 13: *Twice in a Lifetime.* Beg. Feb. 14: *La Cage aux Folles 3—The Wedding.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—Thru Feb. 13: *Murphy's Romance.* Beg. Feb. 14: *Wildcats.* #2—*Down and Out in Beverly Hills.* #3—Thru Feb. 13: *Power.* Beg. Feb. 14: *The Delta Force.* #4—Thru Feb. 13: *Iron Eagle.* Beg. Feb. 14: *Quicksilver.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru Feb. 13: *The Best of Times.* #2—Thru Feb. 13: *Witness.* Beg. Feb. 14: *Out of Africa.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Feb. 13: *Witness.* Beg. Feb. 14 (tent.): *White Nights.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Down and Out in Beverly Hills.* #2—Thru Feb. 13: *The Best of Times; Murphy's Romance.* Beg. Feb. 14: *Wildcats.* #3—*F/X.* #4—Thru Feb. 13: *Iron Eagle; Pray for Death.* Beg. Feb. 14: *Quicksilver.* #5—*Power.* #6—*The Color Purple.* #7—Thru Feb. 13: *Eliminators; Fox Trap.* Beg. Feb. 14: *The Delta Force.*

711. NEW ROCHELLE—TOWN—632-4000. *Youngblood.*

712. OSSINING—ARCADIAN—941-5200. #1—*The Color Purple.* #2—*F/X.* #3—Thru Feb. 13: *Out of Africa.* Beg. Feb. 14: *Wildcats.*

713. PEEKSKILL—BEACH—737-6262. #1—*The Jewel of the Nile.* #2—*Out of Africa.* #3—*Murphy's Romance.* #4—*Iron Eagle.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*The Color Purple.* #2—*Down and Out in Beverly Hills.* #3—*The Best of Times.* #4—Thru Feb. 13: *Power.* Beg. Feb. 14: *Wildcats.*

715. PELHAM—PICTURE HOUSE—738-3160. *Out of Africa.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Youngblood.* #2—*Murphy's Romance.*

717. RYE—RYE RIDGE—939-8177. #1—Thru Feb. 13: *Youngblood.* #2—Thru Feb. 13: *Out of Africa.*

718. SCARSDALE—FINE ARTS—723-6699. Thru Feb. 13: *A Chorus Line.*

719. SCARSDALE—PLAZA—725-0078. Thru Feb. 13: *Spies Like Us.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*The Color Purple.* #2—*Down and Out in Beverly Hills.*

721. WHITE PLAINS—UA CINEMA—946-2820. Thru Feb. 13: *Power.* Beg. Feb. 14: *The Delta Force.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Down and Out in Beverly Hills.* #2—*The Color Purple.* #3—*Youngblood.* #4—Thru Feb. 13: *Power.* Beg. Feb. 14: *La Cage aux Folles 3—The Wedding.*

723. YONKERS—MOVIELAND—793-0002. #1—*Hannah and Her Sisters.* #2—*Out of Africa.* #3—*The Jewel of the Nile.* #4—Thru Feb. 13: *The Best of Times.* Beg. Feb. 14: *Wildcats.*

724. YONKERS—PARK HILL—969-4477. #1—*Eliminators.* #2—*Fox Trap.* #3—*Pray for Death.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—*Youngblood.* #2—*F/X.*

Rockland County

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. Thru Feb. 13: *The Jewel of the Nile.* Beg. Feb. 14: *The Delta Force.*

754. NANUET—RKO MOVIES—623-0211. #1—*Down and Out in Beverly Hills.* #2—*Iron Eagle.* #3—Thru Feb. 13: *Rocky IV.* Beg. Feb. 14: *Quicksilver.* #4—*The Color Purple.* #5—*Hannah and Her Sisters.*

755. NEW CITY—TOWN—634-5100. #1—*Youngblood.* #2—Thru Feb. 13: *Power.* Beg. Feb. 14: *Quicksilver.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—Thru Feb. 13: *Twice in a Lifetime; Murphy's Romance.* Beg. Feb. 14: *Wildcats.* #2—*F/X.*

757. NYACK—CINEMA EAST—358-6631. Thru Feb. 13: *The Trip to Bountiful.* Beg. Feb. 14: *La Cage aux Folles 3—The Wedding.*

759. PEARL RIVER—CENTRAL—735-2530. *Youngblood.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Power.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Out of Africa.*

762. SPRING VALLEY—PIX—425-6902. #1—*Murphy's Romance.* #2—*F/X.*

763. STONY POINT—9 W CINEMA—942-0303. Thru Feb. 13: *Spies Like Us.*

764. SUFFERN—LAFAYETTE—357-6030. *The Best of Times.*

765. WEST HAVERSTRAW—PLAZA—947-2220. Thru Feb. 13: *Fox Trap.* Beg. Feb. 14: *Knights of the City.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Out of Africa.* #2—*The Best of Times; 101 Dalmatians.*

801. DANBURY—CINE—743-2200. #1—*The Color Purple.* #2—*Murphy's Romance.* #3—Thru Feb. 13: *Power.* Beg. Feb. 14: *Wildcats.*

802. DANBURY—CINEMA—748-2923. #1—*F/X.* #2—*Youngblood.*

803. DANBURY—PALACE—748-7496. #1—Thru Feb. 13: *Iron Eagle.* Beg. Feb. 14: *Quicksilver.* #2—*Down and Out in Beverly Hills.* #3—Thru Feb. 13: *Eliminators.* Beg. Feb. 14: *The Delta Force.*

804. DARIEN—PLAYHOUSE—655-0100. *Out of Africa.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Out of Africa.* #2—*Down and Out in Beverly Hills.*

806. FAIRFIELD—COUNTY—334-1411. Thru Feb. 13: *Youngblood.* Beg. Feb. 14: *Quicksilver.*

807. GREENWICH—CINEMA—869-6030. #1—*The Best of Times.* #2—*Out of Africa.*

808. GREENWICH—PLAZA—869-4030. #1—*Hannah and Her Sisters.* #2—*The Color Purple.* #3—Thru Feb. 13: *White Nights.* Beg. Feb. 14 (tent.): *Ran.*

810. NORWALK—CINEMA—838-4504. #1—*F/X.* #2—Thru Feb. 13: *Power.* Beg. Feb. 14: *Wildcats.*

811. NORWALK—NORWALK—866-9202. Thru Feb. 13: *Youngblood.* Beg. Feb. 14: *Knights of the City.*

812. SOUTH NORWALK—SONO—866-9202. Feb. 11-13: *Kagemusha.* Feb. 14-17: *Sugarbaby; Alice in Wonderland* (Disney, 1951). Feb. 18-20: *Sheer Madness; Repo Man.*

813. SPRINGDALE—STATE—325-0250. *The Jewel of the Nile.*

814. STAMFORD—AVON—324-9205. #1—*Down and Out in Beverly Hills.* #2—*F/X.*

815. STAMFORD—CINEMA—324-3100. #1—*Youngblood.* #2—Thru Feb. 13: *The Trip to Bountiful.* Beg. Feb. 14: *Wildcats.* #3—Thru Feb. 13: *Twice in a Lifetime.* Beg. Feb. 14: *Quicksilver.*

816. STAMFORD—PARK PLACE—323-1600. #1—Thru Feb. 13: *White Nights.* #2—Thru Feb. 13: *Eliminators.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Murphy's Romance.* #2—Thru Feb. 13: *Power.* Beg. Feb. 14: *The Delta Force.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*The Color Purple.* #2—*Murphy's Romance.* #3—*F/X.*

819. WESTPORT—FINE ARTS—227-3324. #1—*The Best of Times.* #2—*The Color Purple.* #3—227-9619. *Hannah and Her Sisters.* #4—226-6666. *Out of Africa.*

820. WESTPORT—POST—227-0500. *Murphy's Romance.*

821. WILTON—CINEMA—762-5678. *Down and Out in Beverly Hills.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*The Color Purple.* #2—*Rocky IV.* #3—Thru Feb. 13: *Youngblood.* Beg. Feb. 14: *Wildcats.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*The Color Purple.* #2—Thru Feb. 13: *Power.* Beg. Feb. 14: *Down and Out in Beverly Hills.*

902. JERSEY CITY—LOEWS—653-4600. #1—*Igor and the Lunatics.* #2—*Youngblood.* #3—*Eliminators.*

903. JERSEY CITY—STATE—653-5200. #1—*F/X.* #2—Beg. Feb. 14: *The Delta Force.* #3—Thru Feb. 13: *Troll.* Beg. Feb. 14: *Wildcats.* #4—Thru Feb. 13: *Murphy's Romance; Iron Eagle.* Beg. Feb. 14: *Quicksilver.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*F/X.* #2—*The Jewel of the Nile.* #3—*Iron Eagle.* #4—*Youngblood.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Power.* #2—*Murphy's Romance.* #3—*Out of Africa.* #4—*Hannah and Her Sisters.* #5—*Down and Out in Beverly Hills.* #6—*The Color Purple.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru Feb. 13: *Rocky IV.* Beg. Feb. 14: *The Jewel of the Nile.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. Thru Feb. 13: *Murphy's Romance.* Beg. Feb. 14: *Quicksilver.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Eliminators; Fox Trap.* #2—Thru Feb. 13: *My Chauffeur; Pray for Death.* Beg. Feb. 14: *Wildcats.*

912. CEDAR GROVE—CINEMA 23—239-1462. *F/X.*

915. LIVINGSTON—COLONY—992-0800. *F/X.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. Thru Feb. 13: *Iron Eagle.* Beg. Feb. 14: *Quicksilver.*

917. MILLBURN—RKO—376-0800. #1—*Out of Africa.* #2—*Youngblood.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Rocky IV.* #2—*Down and Out in Beverly Hills.* #3—*Out of Africa.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*Youngblood.* #2—*Back to the Future.* #3—*White Nights.*

920. NUTLEY—FRANKLIN—667-1777. #1—*Youngblood.* #2—Thru Feb. 13: *Rocky IV.* #3—*F/X.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—Program unavailable. #2—Thru Feb. 13: *Twice in a Lifetime.* Beg. Feb. 14: *Quicksilver.* #3—Thru Feb. 13: *Power.* Beg. Feb. 14: *La Cage aux Folles 3—The Wedding.*

922. VERONA—VERONA—239-0880. Thru Feb. 13: *Murphy's Romance.* Beg. Feb. 14: *The Delta Force.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—Thru Feb. 13: *Power.* Beg. Feb. 14: *Wildcats.* #2—*The Color Purple.* #3—*Twice in a Lifetime.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Program unavailable.

931. CRANFORD—RKO—276-9120. #1—Thru Feb. 13: *Rocky IV.* Beg. Feb. 14: *The Delta Force.* #2—*Out of Africa.*

932. ELIZABETH—ELMORA—352-3483. *Murphy's Romance.*

933. LINDEN—TWIN—925-9787. #1—Thru Feb. 13: *Power.* #2—Thru Feb. 13: *The Jewel of the Nile.*

934. ROSELLE PARK—PARK—245-0358. *Iron Eagle.*

935. SUMMIT—STRAND—273-3900. *Down and Out in Beverly Hills.*

936. UNION—FIVE POINTS—964-3466. #1—*The Color Purple.* #2—Thru Feb. 13: *The Color Purple.* Beg. Feb. 14: *Wildcats.*

937. UNION—LOST PICTURE SHOW—964-4497. *The Trip to Bountiful.*

938. UNION—RKO—686-4373. #1—*Witness.* #2—*The Best of Times.*

939. WESTFIELD—RIALTO—232-1288. #1—Thru Feb. 13: *Iron Eagle.* Beg. Feb. 14: *The Delta Force.* #2—*Murphy's Romance.* #3—*Down and Out in Beverly Hills.*

940. WESTFIELD—TWIN—654-4720. #1—*F/X.* #2—*Youngblood.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *Down and Out in Beverly Hills.*

951. CLOSTER—CLOSTER—768-8800. Thru Feb. 13: *Witness.* Beg. Feb. 14: *The Delta Force.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Power.* #2—*The Best of Times.* #3—*The Color Purple.* #4—*Out of Africa.*

953. EMERSON—TOWN—261-1000. *Youngblood.*

954. FAIR LAWN—HYWAY—796-1717. #1—Thru Feb. 13: *Fox Trap.* Beg. Feb. 14: *Quicksilver.* #2—*White Nights.*

955. FAIRVIEW—TWIN—941-2424. #1—*F/X.* #2—*Youngblood.*

956. FORT LEE—LINWOOD—944-6900. #1—Thru Feb. 13: *Murphy's Romance.* Beg. Feb. 14: *Wildcats.* #2—*Down and Out in Beverly Hills.*

957. FORT LEE—SHARON—224-0202. Thru Feb. 13: *White Nights.* Beg. Feb. 14: *Quicksilver.*

958. OAKLAND—TWIN—337-4478. #1—Thru Feb. 13: *The Jewel of the Nile.* Beg. Feb. 14: *Quicksilver.* #2—Thru Feb. 13: *Out of Africa.* Beg. Feb. 14: *Wildcats.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Feb. 13: *Spies Like Us.* Beg. Feb. 14: *White Nights.* #2—Thru Feb. 13: *Young Sherlock Holmes.*

960. PARAMUS—CINEMA 35—845-5070. *Twice in a Lifetime.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *The Trip to Bountiful.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Down and Out in Beverly Hills.* #2—*Witness; The Clan of the Cave Bear.* #3—*The Jewel of the Nile.* #4—*Iron Eagle.* #5—*Out of Africa.* #6—*Hannah and Her Sisters.* #7—*The Color Purple.* #8—*Murphy's Romance.* #9—*Rocky IV.* #10—*The Best of Times.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—Thru Feb. 13: *Power.* Beg. Feb. 14: *Wildcats.* #2—*Youngblood.* #3—*F/X.*

965. RAMSEY—CINEMA—825-2090. *Youngblood.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru Feb. 13: *Young Sherlock Holmes.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Down and Out in Beverly Hills.* #2—Thru Feb. 13: *The Best of Times.* Beg. Feb. 14: *Quicksilver.* #3—*Power.* #4—*The Jewel of the Nile.*

969. RIDGEWOOD—ROSEBUD—670-9183. Feb. 10-13: *A Farewell to Arms* (1932). Feb. 14-16: *The Kid.* Feb. 17-20: *Algiers.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Feb. 13: *A Chorus Line.* #2—Thru Feb. 13: *Spies Like Us.*

971. TEANECK—MOVIE CITY—836-3334. #1—*White Nights.* #2—*Back to the Future.* #3—*Young Sherlock Holmes; 101 Dalmatians.* #4—*Kiss of the Spider Woman.*

972. TENAFLY—BERGEN—567-0004. Thru Feb. 13: *Power.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Out of Africa.*

974. WESTWOOD—PASCACK— 664-3200. #1—*Murphy's Romance.* #2—*F/X.* #3—Thru Feb. 13: *The Best of Times.* Beg. Feb. 14: *Wildcats.* #4—Thru Feb. 13: *Power.* Beg. Feb. 14: *The Delta Force.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ALWAYS—(1 hr. 45 min., '85) Three couples—one getting divorced, one getting married, one happily married—spend a Fourth of July weekend together. With Henry Jaglom, Patrice Townsend, Melissa Leo, Joanna Frank, Alan Rachins, and Jonathan Kaufer. Written and directed by Jaglom. R. **48**

THE BEST OF TIMES—(1 hr. 40 min., '86) Reviewed in this issue. PG-13. **21, 54, 80, 201, 203, 206, 220, 304, 308, 404, 507, 513, 514, 516, 524, 525, 532, 539, 602, 607, 609, 612, 613, 614, 618, 630, 635, 705, 708, 710, 714, 723, 764, 800, 807, 819, 938, 952, 963, 968, 974**

BRAZIL—(2 hr. 10 min., '85) A hard-puffing apocalyptic farce set in a future England ruled by a totalitarian bureaucracy. Much of the material, and the peculiar shape of the paranoia, is familiar from *1984* and a variety of avant-garde films, but the writer-director, Terry Gilliam (formerly of the Monty Python troupe), has an aberrant, untamed pictorial imagination that keeps breaking free of grim cliché. In this anti-utopia, there are cavernous public spaces with gray walls steeper than the Grand Canyon; and there are cramped and mingy apartments whose plumbing and other utilities have tentacly arms filling every corner of the room. Violence breaks out everywhere, privacy doesn't exist; people are arrested and tortured for the most trivial of reasons. Yet it would be a mistake to look for deep meanings. Essentially, Gilliam wants to make ghastly jokes, and this incorrigible entertainer's instinct saves him from the more obvious forms of sententiousness. The movie is often funny in a weird way, but Gilliam, like so many fantasists, has only a rudimentary feeling for narrative, and eventually he begins repeating himself. Jonathan Pryce, the quietly rebellious hero, has a doggy, restlessly enthusiastic manner, and Robert De Niro, as the chief terrorist, shows up swinging on ropes with a cigar in his mouth. With Michael Palin and Kim Greist. Charles McKeown and Tom Stoppard collaborated on the screenplay. (Jan. 27, 1986) PG-13. **25, 62, 85**

LA CAGE AUX FOLLES 3—THE WEDDING—(1 hr. 28 min., '85) In French, Eng. subtitles. The further comic adventures of Renato and Albin (Ugo Tognazzi and Michel Serrault), the gay couple of Jean Poiret's popular play. This time around, Albin must marry and have a son in order to inherit a fortune. With Benny Luke, Stéphane Audran, and Michel Galabru. Dir. Georges Lautner. PG-13. **11, 60, 207, 312, 536, 706, 722, 757, 921**

THE COLOR PURPLE—(2 hr. 35 min., '85) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations. Does Spielberg hype the material because he has no instinctual feeling for it? He may love the black South, but in spirit he seems a million miles away—the movie is an angry feminist tract made in the style of a Disney animal story. The heroine, Celie (Whoopi Goldberg), is impregnated twice by her pa when she's a young teenager and is then given away to a brutal widower. She waits and watches, suffering a great deal, and in time she's liberated—spiritually, sexually, and geographically—and her true worth comes to the surface. Whatever else it is, the movie is a hate letter to black men, who are seen as cruel and foolish by *nature.* The male actors, led by Danny Glover, are forced into cartoon performances, but Margaret Avery is beautiful and sensual as the free-living blues singer who saves Celie's life, and Oprah Winfrey, though misdirected, has a few moments as the indomitable Sofia. (Jan. 13, 1986) PG-13. **10, 33, 46, 56, 68, 85, 108, 112, 114, 201, 204, 208, 209, 210, 212, 214, 219, 302, 304, 307, 313, 316, 320, 405, 506, 507, 513, 521, 523, 534, 539, 600, 607, 609, 612, 613, 618, 620, 624, 629, 700, 710, 712, 714, 720, 722, 754, 801, 808, 818, 819, 900, 901, 905, 923, 936, 952, 963**

THE CRAZY FAMILY—(1 hr. 46 min., '84) In Japanese, Eng. subtitles. All hell breaks loose when a perversely eccentric Tokyo family moves into their suburban dream house. Screenplay by Yoshinori Kobayashi, Fumio Kohnami, and Sogo Ishii. Dir. Ishii. **81**

THE DELTA FORCE—(2 hr. 9 min., '86) Chuck Norris and Lee Marvin star as leaders of the government's elite anti-terrorist squadron, out to rescue the hostages of a hijacking. With Martin Balsam, Joey Bishop, Lainie Kazan, George Kennedy, Hanna Schygulla, Robert Vaughn, and Shelley Winters. Written by James Bruner and Menahem Golan. Dir. Golan. R. **3, 20, 40, 88, 89, 100, 103, 106, 113, 200, 204, 206, 210, 212, 215, 217, 219, 220, 300, 302, 308, 315, 316, 318, 320, 322, 326, 328, 507, 510, 518, 524, 541, 603, 612, 626, 645, 707, 710, 721, 753, 803, 817, 903, 922, 931, 939, 951, 974**

★ **DOWN AND OUT IN BEVERLY HILLS**—(1 hr. 43 min., '86) This broadly farcical Paul Mazursky comedy satirizing the *nouveaux riches* is also extremely touching. (It's based on Jean Renoir's 1932 *Boudu Saved From Drowning.*) Dave and Barbara Whiteman (Richard Dreyfuss and Bette Midler), born in the shadow of Ebbets Field, have struck it rich and moved, like the Dodgers, to Los Angeles (Beverly Hills, to be precise), where they live in a pink dream palace with interior walls that gleam like asses' milk. The Whitemans are absurd, but their quick rise has produced feelings of anxiety and guilt. When Jerry Baskin (Nick Nolte), a Los Angeles bum, tries to drown himself in the Whiteman pool, Dave pulls him out and takes him into the house. The would-be suicide humbles Dave; he wants to understand Jerry and turn him on to the gospel of success. The derelict, meanwhile, takes control of the disorganized Whiteman household; he's a mildly amiable con man, satisfying everyone's fantasies, and he winds up cuckolding Dave three times over (wife, mistress, daughter), just as Warren Beatty did Jack Warden in *Shampoo.* The movie is sloppily constructed and occasionally a little vague, but it's juicily, irresistibly funny. (Feb. 3, 1986) R. **20, 24, 43, 55, 102, 104, 106, 113, 114, 200, 202, 207, 208, 217, 304, 306, 309, 312, 316, 400, 505, 508, 512, 518, 521, 524, 531, 539, 602, 607, 609, 612, 613, 619, 621, 631, 707, 710, 714, 720, 722, 754, 803, 805, 814, 821, 901, 905, 918, 935, 939, 950, 956, 963, 968**

F/X—(1 hr. 48 min., '86) A movie-special-effects expert, working for the government, stages a fake assassination that turns out to be real. With Bryan Brown, Brian Dennehy, Diane Venora, and Cliff De Young. Written by Robert T. Megginson and Gregory Fleeman. Dir. Robert Mandel. R. **25, 40, 60, 65, 85, 88, 100, 106, 113, 114, 200, 202, 206, 211, 213, 300, 304, 309, 315, 316, 318, 403, 500, 506, 512, 518, 524, 526, 529, 532, 539, 600, 607, 609, 612, 613, 632, 637, 642, 702, 705, 710, 712, 725, 756, 762, 802, 810, 814, 818, 903, 904, 912, 915, 920, 940, 955, 964, 974**

FOOL FOR LOVE—(1 hr. 47 min., '85) On the stage, Sam Shepard's 1983 play was a furious actors' exercise about an aging egomaniacal stud and his beat-up girlfriend, lovers for years, who meet "on the edge of the Mojave Desert." In the enclosed space, the actors stalked and circled, slamming the walls with their palms and backs. You would have to be willfully naive to see much more in the play than a sensational display of stage movement, but it was juicy fun. For the movie, Shepard and director Robert Altman have emphasized the spaces between Eddie (Shepard) and May (Kim Basinger)—we see them restlessly moving in and out of a motel room, staring through windows, brooding. The lines about how Eddie and May are linked together for life now seem merely fanciful. We're left with very little—superimposed, unearned myth resonating in the desert-dry air of "art." Shepard, speaking in a sharp and querulous voice, seems remote, impersonal, even put-on. Kim Basinger is a spectacularly beautiful movie slattern, but she's not raw enough; she gives a touching but too genteel performance. With Harry Dean Stanton. (Dec. 9, 1985) R. **11, 218, 636**

THE GO MASTERS—(2 hr. 23 min., '83) In Japanese and Mandarin Chinese, Eng. subtitles. An epic history of twentieth-century China and Japan, centering on the relationship of two friends, one Chinese and one Japanese, both champion players of Go, a chesslike game of strategy. A Chinese-Japanese co-production, filmed in both nations. Dir. Junya Sato and Duan Jishun. **86**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **5, 44**

THE GOODBYE PEOPLE—(1 hr. 45 min., '83) In Coney Island, a 73-year-old man decides to reopen his beachfront hot-dog stand, which has been closed for 22 years. With Judd Hirsch, Martin Balsam, Pamela Reed, Ron Silver, Gene Saks, Michael Tucker, and Sammy Smith. Written and directed by Herb Gardner. PG. **63**

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min., '86) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The frame of the movie is the life of a large Manhattan family over a period of two years; the explicit subject is the varieties of love and romance—long-lasting marriage, adultery, cohabitation, casual pickup, terrible date, good date. The real matter of the movie, however, animating everything else, is the search for what is good in life, what is solid and genuine. For the first time in

Woody's movies, there is the possibility, even the likelihood, of happiness. Hannah (Mia Farrow), a retired actress and a mother, is the central figure—gentle, selfless, and, to all appearances, self-sufficient. Her messed-up younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, is not above sponging or lying, but she's so sensitive of the judgment of others that she detects nonexistent slights and insults. Dianne Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey), is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effect that their affair has on the family. Running in counterpoint to all this is the struggle of Woody himself—playing a TV producer—to find some meaning in life. A hypochondriac of epic proportions, the producer undergoes a spiritual crisis and comes close to suicide. He finds an explicit way out, but the answer to his question is there in every frame of the movie, which is a celebration not only of life in New York but of beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the girls' warring parents. Music by Bach, Cole Porter, and Harry James. (Feb. 10, 1986) PG-13. **23, 61, 85, 537, 539, 609, 723, 754, 808, 819, 905, 963**

IRON EAGLE—(1 hr. 56 min., '86) An American teenager and a retired U.S. Air Force colonel commandeer an F-16 fighter to rescue the boy's father from the hands of foreign terrorists. With Louis Gossett Jr., Jason Gedrick, David Suchet, Tim Thomerson, Larry B. Scott, and Caroline Lagerfelt. Written by Kevin Elders and Sidney J. Furie. Dir. Furie. PG-13. **30, 68, 89, 110, 112, 114, 200, 204, 206, 212, 214, 300, 302, 308, 315, 317, 320, 403, 510, 516, 524, 538, 607, 609, 611, 615, 707, 710, 713, 754, 803, 903, 904, 916, 934, 939, 963**

★ **THE JEWEL OF THE NILE**—(1 hr. 45 min., '85) A number of things make this rambunctiously silly movie a lot more fun than its crass predecessor, *Romancing the Stone.* Avner Eisenberg, the clown and mime who recently put on the one-man show *Avner the Eccentric,* is on hand as a Middle Eastern holy man with a black beard and a beatifically goofy smile. The entire slapstick plot, it turns out, spins around this gentle guru (it is he who is "the jewel of the Nile"), a joke that gets better as it goes along. The equally bearded and goofy Flying Karamazov Brothers turn up as a band of surreptitious Sufis, and together with Eisenberg they give the movie a tone of seraphic, even ethereal, nuttiness. Kathleen Turner is once again superb as the gullible romance writer, and Michael Douglas, who produced this desert-adventure nonsense, plays the lead more satirically than before. This time he takes a few pratfalls, and the modesty becomes him. (Jan. 20, 1986) PG. **33, 47, 101, 204, 217, 315, 326, 405, 506, 508, 518, 524, 536, 538, 603, 607, 611, 637, 713, 723, 753, 813, 904, 907, 933, 958, 963, 968**

KAOS—(3 hr. 8 min., '84) In Italian, Eng. subtitles. A film by the Taviani brothers (*Padre Padrone, The Night of the Shooting Stars*) based on four stories of Sicilian life by Luigi Pirandello. Screenplay by Paolo and Vittorio Taviani and Tonino Guerra. Dir. Paolo and Vittorio Taviani. R. **81**

THE KINDERGARTEN—(2 hr. 23 min., '83) In Russian, Eng. subtitles. The first feature film by Soviet poet Yevgeny Yevtushenko, a semi-autobiographical story following the adventures of a young boy wandering through Russia during World War II. With Klaus Maria Brandauer, Sergej Gusak, Svalna Evstratova, Galina Stachanova, and Sergej Bobrovskiy. Written and directed by Yevtushenko. **1**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. (Aug. 5, 1985) R. **6, 11, 30, 53, 88, 200, 206, 971**

KNIGHTS OF THE CITY—(1 hr. 27 min., '86) To escape the dead-end life of the streets, an inner-city gang tries to find success as rock musicians. With Leon Isaac Kennedy, Nicholas Campbell, the Fat Boys, and Smokey Robinson. Screenplay by Kennedy. Dir. Dominic Orlando. R. **32, 67, 100, 215, 219, 309, 319, 606, 615, 631, 765, 811**

LADY JANE—(2 hr. 22 min., '86) Reviewed in this issue. PG. **62**

MURPHY'S ROMANCE—(1 hr. 47 min., '85) Sally Field stars as a 33-year-old divorcée who, when she moves with her son to an Arizona horse ranch, falls in love with a local pharmacist. With James Garner, Brian Kerwin, and Corey Haim. Screenplay by Irving Ravetch and Harriet Frank Jr., based on the novella by Max Schott. Dir. Martin Ritt. PG-13. **22, 49, 55, 104, 106, 113, 114, 200, 204, 206, 217, 218, 300, 309, 310, 315, 316, 319, 327, 401, 500, 505, 513, 518, 521, 524, 526, 528, 539, 541, 600, 607, 609, 612, 620, 624, 629, 632, 640, 641, 644, 701, 702, 703, 707, 710, 713, 716, 756, 762, 801, 817, 818, 820, 903, 905, 910, 922, 932, 939, 956, 963, 974**

★ **THE OFFICIAL STORY**—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. This ripped-from-the-headlines drama from Argentina has the passionate sternness of a Greek tragedy. Alicia (Norma Aleandro) is an ordinary bourgeois woman, a teacher happily married to a right-wing businessman; together they are devoted to their adopted five-year-old daughter. In 1983, as the military government crumbles, a friend of Alicia's returns from political exile and inadvertently raises the possibility that the daughter could be the natural child of *desaparecidos*—leftists arrested and usually executed by the security police. From that moment on, Alicia's life becomes hell. By her own rather haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent, inevitable confrontation between these two, the love they feel for each other is the most painful element. The movie could have been a mere weepy, but it has depth and detail as well as emotional power, and Norma Aleandro gives an overwhelming performance. Screenplay by Luis Puenzo and Aida Bortnik. Dir. Puenzo. (Nov. 18, 1985) **52**

OUT OF AFRICA—(2 hr. 33 min., '85) Beautiful in an illustrative and rhapsodic, rather than dramatic, way, this large-scale adaptation of Isak Dinesen's famous 1937 memoir never works up much steam. Meryl Streep, in a flawless, completely unmannered performance, is Karen Blixen (Isak Dinesen was a pen name), the Danish upper-class woman who buys a coffee plantation in Kenya in 1914 with her husband, Baron Bror Blixen (Klaus Maria Brandauer), a big-game hunter. Karen was never in love with her husband, and eventually took up with Denys Finch Hatton, an Oxford-educated all-around great athlete, wit, and hunter who fulfilled her ideals of lordly masculinity. The movie devotes a good bit of time to this romance, but with Robert Redford as Denys, it's a bummer all the way. Whether he can't do it, or won't, doesn't really matter, but Redford just isn't putting out for the camera any more. The jaunty lines sound absurd in his mouth, and he doesn't provide the physical dash that would make up for the flat readings. Yet everything peripheral to the romance works well—Karen's life on the farm, her safaris, her relations with native servants and workers. Screenplay by Kurt Luedtke. Dir. Sydney Pollack. (Jan. 6, 1986) PG. **10, 32, 64, 85, 103, 114, 200, 203, 213, 216, 302, 304, 310, 314, 326, 328, 507, 513, 516, 532, 534, 539, 602, 607, 609, 620, 624, 633, 642, 643, 645, 700, 708, 712, 713, 715, 717, 723, 761, 800, 804, 805, 807, 819, 905, 917, 918, 931, 952, 958, 963, 973**

POWER—(1 hr. 51 min., '86) Reviewed in this issue. R. **5, 33, 50, 66, 85, 103, 110, 112, 114, 214, 219, 304, 306, 309, 313, 316, 320, 322, 328, 404, 508, 510, 513, 514, 516, 524, 532, 538, 601, 607, 610, 612, 613, 624, 626, 629, 707, 710, 714, 721, 722, 755, 760, 801, 810, 817, 901, 905, 921, 923, 933, 952, 964, 968, 972, 974**

QUICKSILVER—(1 hr. 46 min., '86) Kevin Bacon stars as an options trader who, when his investments are wiped out, starts his life over as a bicycle messenger. With Jami Gertz and Paul Rodriguez. Written and directed by Tom Donnelly. PG. **20, 22, 37, 54, 84, 88, 103, 112, 200, 206, 217, 300, 302, 307, 313, 318, 326, 328, 401, 506, 514, 524, 541, 601, 610, 612, 618, 624, 630, 637, 640, 641, 702, 705, 707, 710, 754, 755, 803, 806, 815, 903, 910, 916, 921, 954, 957, 958, 968**

★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear,* Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and then betray each other. The harsh but stable peace, as if outraged by this primal offense, collapses into war. The battle scenes that follow are the most spectacularly "painted" of Kurosawa's career—red against slate gray and black. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always, in watching Kurosawa's work, we're amazed by the heroic style, yet the formality can feel cold and distant. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **57**

ROCKY IV—(1 hr. 31 min., '85) Sylvester Stallone, trying to top himself, has become a manically obvious pop demagogue. He's found a new superman for Rocky to fight so the noble palooka can once again enter the ring as an underdog: the 261-pound Soviet giant Drago (Dolph Lundgren), who has ferocious blue eyes, a chin like a curbstone, and hair that stands straight up. Drago is the product of Soviet genetic engineering—an inhuman killing machine. In order to lick him, Rocky trains in the Soviet Union and embraces the tundra: He tramps through snow, hitches himself to ox carts, lifts immense piles of stones. He's more purely Russian, the movie implies, than the Soviet athlete. As always, the way Stallone shoots boxing is a fake: He cuts so often, you can't really see what either fighter is doing. But Stallone is getting better at frantic crowd scenes—the one set in Las Vegas is actually witty. See it if you're up for a neo–Cold War cartoon. (Dec. 9, 1985) PG. **3, 35, 101, 106, 114, 211, 215, 216, 220, 305, 318, 322, 402, 539, 607, 623, 627, 628, 639, 643, 705, 754, 900, 907, 918, 920, 931, 963**

★ **SHOAH**—(9 hr. 23 min., '85) In English and several foreign languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude Lanzmann spent ten years putting together this extraordinary work about the Holocaust—a film far more original in technique, far stranger and more obsessive than one might expect. Lanzmann conducts interviews with three groups of people: Jewish survivors of the Polish death camps; former Nazis; and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. Some are unchanged, but the others have been turned into idyllic meadows. The effect of this disjunction of image and words is to make one re-create the events in one's head—a technique that attains shattering power. The movie is an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. *Shoah* is being shown as Part One (4 hr. 33 min., plus intermission) and Part Two (4 hr. 50 min., plus intermission). There are great things throughout the film, right to the end. (Oct. 28, 1985) **82**

STRIPPER—(1 hr. 30 min., '86) A documentary exploring the on- and offstage lives of female strippers, focusing on the First Annual Strippers' Convention of 1983, a competitive event in Las Vegas that drew 300 women. Dir. Jerome Gary. R. **51**

★ **SUGARBABY**—(1 hr. 26 min., '84) In German, Eng. subtitles. A comic fable (from West Germany, of all places) about a woman who rouses herself from the dead and satisfies all her senses at once. Marianne (Marianne Sagebrecht), a hefty mortician's assistant, rides the subway to and from work, stunned with boredom, and falls into bed at night with a tray of cheese and sausages. When she spots a handsome subway driver, she sets out to ensnare him. The joke is that the driver (Eisi Gulp), a good-looking young man, acquiesces to the fat woman's designs on him. Happily, Marianne overwhelms her man with food and sex; she surrounds him with bubble baths and satin sheets. And he, in turn, doesn't mind her bulk; the expanses of her flesh become a natural part of the endless feast she serves him. If the movie had been done realistically, it might have been grotesque, but cinematographer Johanna Heer's stylized lighting scheme (purple, blue, pink, and green) and the minimal acting turn the material into a candied daydream. Written and directed by Percy Adlon. (Nov. 25, 1985) **11, 81,** New Community Cinema (See **Museums, Societies, Etc.**), **812**

THE TRIP TO BOUNTIFUL—(1 hr. 46 min., '85) In 1947, a woman living in Houston with her son and daughter-in-law tries to escape her drab existence and return to Bountiful, Texas, her hometown. With Geraldine Page, John Heard, and Rebecca De Mornay. Screenplay by Horton Foote, based on his Broadway play. Dir. Peter Masterson. PG. **57, 209, 217, 311, 317, 519, 542, 633, 703, 757, 815, 937, 962**

TURTLE DIARY—(1 hr. 37 min., '85) Two middle-aged people (Glenda Jackson and Ben Kingsley) who feel unfulfilled regain a sense of meaning and commitment in their lives with a crazy mission to help zoo turtles. Screenplay by Harold Pinter, based on Russell Hoban's novel. Dir. John Irvin. PG. **57**

★ **28 UP**—(2 hr. 16 min., '84) A notable instance of documentary invention by Michael Apted. Fourteen seven-year-old English children were filmed in 1963 by a unit from Granada Television for a short entitled *7 Up*, and then filmed again in seven-year intervals for the next twenty years. The interviews are compiled in *28 Up*, and the subjects, now 28, almost all appear diminished—only one has the poetic strength he had as a child. Seeing them married and with children, one is at first relieved—they've come through—and then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. Only three have jobs they really care about, and the impression one gets is that England is a safer society than ours but also more constricted. The film inspires hopeless feelings of revolt. (Oct. 28, 1985) **4**

TWICE IN A LIFETIME—(1 hr. 57 min., '85) Arriving at autumn-leaves Oscars time, this movie doesn't really make it in the prestige sweepstakes. Gene Hackman, better than ever, is a steelworker who turns fifty and realizes that his long marriage is over. He starts an affair with a widow (Ann-Margret) he meets in a bar. His wife (Ellen Burstyn) is miserable, and the rest of his large family is upset and edgy, but without such self-renewing moves, the picture suggests, life would stop altogether. Apart from Hackman's performance, the movie is too square, too straight-from-the-shoulder. Most of the characters aren't individuals but Aging Wife, Older Daughter, etc. These people, who are always either hugging each other or telling each other off, all have to "confront" something. In this American, problem-solving approach to drama, a devastating blow is seen as a necessary step towards regeneration. Written by Colin Welland. With Amy Madigan, Ally Sheedy, and Brian Dennehy. Dir. Bud Yorkin. (Nov. 4, 1985) R. **33, 60, 114, 201, 302, 304, 312, 401, 510, 524, 536, 539, 607, 609, 612, 613, 705, 706, 756, 815, 921, 923, 960**

★ **WHITE NIGHTS**—(2 hr. 15 min., '85) Trash redeemed by personality—and some great dancing. Mikhail Baryshnikov is Nikolai Rodchenko, the Russian defector to the West and great dancer, whose plane develops engine trouble and lands in the Soviet Union. Trapped, he falls under the control of a sinister KGB operator (Jerzy Skolimowski), who puts him together with a black American who defected the other way—Raymond Greenwood (Gregory Hines), Harlem tap dancer, Vietnam War deserter, and now Soviet people's artist stranded in Siberia. The two dancers loathe each other, but once they begin working out (in a Leningrad rehearsal studio), once they begin *moving*, Nikolai's longing for America is reinforced and Raymond's is rekindled. Dancing leads them to think of escape. It's corny, but Baryshnikov is great. He has a heavy-lidded sadness that is both an uncanny example of melancholy movie glamour and an idealized image of the exiled artist who can never be truly happy. Hines, unfortunately, doesn't have Baryshnikov's presence, and the script turns him into a whining loser. But Twyla Tharp, whose choreography makes its point about American freedom much more gracefully than the movie's anti-Soviet ragging, turns dancer's play, dancer's patter into dramatic dance numbers. With Isabella Rossellini and Geraldine Page. Dir. Taylor Hackford. (Dec. 2, 1985) PG-13. **20, 34, 54, 84, 88, 216, 506, 527, 529, 535, 610, 611, 643, 702, 709, 808, 816, 919, 954, 957, 959, 971**

WILDCATS—(1 hr. 47 min., '86) A comedy starring Goldie Hawn as a high-school teacher who becomes the coach for an extraordinarily rowdy football team. With James Keach, Swoosie Kurtz, Nipsey Russell, Bruce McGill, and M. Emmet Walsh. Written by Ezra Sacks. Dir. Michael Ritchie. R. **21, 30, 54, 68, 106, 113, 114, 201, 204, 206, 212, 217, 219, 300, 308, 315, 319, 322, 403, 405, 506, 508, 510, 524, 532, 534, 536, 539, 541, 607, 609, 612, 613, 618, 629, 633, 700, 705, 707, 710, 712, 714, 723, 756, 801, 810, 815, 900, 903, 911, 923, 936, 956, 958, 964, 974**

WINTER FLIGHT—(1 hr. 29 min., '84) A shy nineteen-year-old in the Royal Air Force falls in love with a pregnant barmaid, who refuses his proposal for marriage. Written by Alan Jones. Dir. Roy Battersby. From producer David Puttnam's "First Love" series of films (which includes the previously released *Experience Preferred . . . but Not Essential* and *Kipperbang*). **84**

★ **WITNESS**—(1 hr. 54 min., '85) Remarkable. A hardened Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out in an Amish farm to protect both himself and a young Amish boy who was the witness to a murder. The cop, well versed in corruption, is amused by the Amish, who are harsh, narrow, and exhaustingly virtuous, but he's also amused at himself for liking them so much. Peter Weir brings all the bruising speed to the Philadelphia scenes that one could want, and out in the country he achieves the meditative strength—the tension in quiet—of a master director. It's the most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. With the talented Kelly McGillis as the young Amish widow the detective falls in love with. (Feb. 11, 1985) R. **6, 36, 88, 114, 201, 206, 207, 301, 306, 514, 531, 542, 601, 618, 630, 633, 641, 708, 709, 938, 951, 963**

YOUNG SHERLOCK HOLMES—(1 hr. 49 min., '85) Shot in England, this Steven Spielberg production (Barry Levinson directed, impersonally) is handsome in a standard, big-studio, Culver-City-on-Thames style. At a beautiful, mahogany-and-leather London school, the young Sherlock (Nicholas Rowe) and Watson (Alan Cox) meet for the first time. The two English actors are perfect. Rowe's Sherlock already has a sense of his own destiny; he's arrogant and a bit high-pitched, but he's an appealingly gallant young man. Cox's Watson exudes caution: When Holmes does something brazen, Cox's bottom lip squares off into a wall of disapproval. The two boys' companionship is quite engaging, but screenwriter Chris Columbus involves them in a mystery more Spielbergian than Sherlockian. There are hallucinogenic visions (some quite amusing), chase scenes, flying scenes, and an underground temple sequence contemptibly similar to the one in *Indiana Jones and the Temple of Doom*. By the end of the movie, one is disgusted. *Young Sherlock* has flair, but it's hollow and imitative. With Anthony Higgins. (Dec. 16, 1985) PG-13. **1, 36, 67, 311, 321, 515, 520, 959, 967, 971**

YOUNGBLOOD—(1 hr. 50 min., '86) Rob Lowe stars as a talented young skater who leaves home for a career in ice hockey, a violent, demanding sport. With Cynthia Gibb, Ed Lauter, and Patrick Swayze. Screenplay by Peter Markle; story by Markle and John Whitman. Dir. Markle. R. **25, 31, 67, 110, 114, 201, 203, 206, 208, 211, 214, 301, 305, 306, 307, 318, 327, 400, 507, 513, 516, 524, 525, 533, 535, 539, 604, 607, 609, 611, 612, 614, 615, 618, 624, 632, 635, 637, 641, 642, 644, 711, 716, 717, 722, 725, 755, 759, 802, 806, 811, 815, 900, 902, 904, 917, 919, 920, 940, 953, 955, 964, 965**

REVIVALS

ANATOMY OF A MURDER—(2 hr. 40 min., '59) In this highly satisfying courtroom melodrama, Otto Preminger worked in a semi-documentary style—far different from his usual glossy mode—that turns out to be perfectly suited to his morally ambiguous temperament. Wonderful performances by James Stewart as a small-town lawyer, Lee Remick as a beautiful rape victim, and Ben Gazzara as her surly husband. Screenplay by Wendell Mayes; insinuating jazz score by Duke Ellington. **8**

BOMBSHELL—(1 hr. 31 min., '33) Jean Harlow plays a sweet, innocent, platinum blonde movie star, beset with such ghastly problems as a manic press agent (Lee Tracy), a brother who keeps bringing home girlfriends he's picked up in Tijuana, an enormous, slow-moving maid (Louise Beavers) who makes raids on her lingerie, and several large dogs who disobey her. She finds a brief respite with romantic Franchot Tone, who looks into her eyes and tells her, "I should like to run barefoot through your hair." A marvelous, vulgar, squalling farce that vibrates with energy. Dir. Victor Fleming. **8**

BRINGING UP BABY—(1 hr. 42 min., '38) Poor Cary Grant. On the eve of his nice, quiet wedding, his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and . . . see for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. **2**

DARK VICTORY—(1 hr. 46 min., '39) Bette Davis's great performance makes a classic of this soap opera about a spoiled woman dying from a brain tumor who finds true happiness and nobility of spirit. With George Brent, Geraldine Fitzgerald, and Humphrey Bogart. Dir. Edmund Goulding. **83**

IF . . .—(1 hr. 51 min., '69) An absurdist satire of the cruelty and psychological oppression in a traditional British boys' school, and at times a lyrical ode to the revolutionary spirit, very much of its time. With Malcolm McDowell, David Wood, Richard Warwick, and Christine Noonan. Dir. Lindsay Anderson. **2**

THE LAST PICTURE SHOW—(1 hr. 58 min., '71) Peter Bogdanovich's stunningly crafted drama of sexual strivings and growing up in a stifling, lackluster Texas town of the early fifties. Astonishing acting by Timothy Bottoms, Jeff Bridges, Cloris Leachman, Cybill Shepherd, Ellen Burstyn, and Ben Johnson, most of them unknowns at the time. **86**

A LETTER TO THREE WIVES—(1 hr. 43 min., '48) Vintage Joseph L. Mankiewicz bitchery about social climbing, lust, snobbery, and betrayal in an American university town. No one writes this kind of ornate, nastily literate dialogue any more. With Kirk Douglas, Paul Douglas, Linda Darnell, Jeanne Crain, Ann Sothern, and Thelma Ritter. **8**

MASCULIN FEMININ—(1 hr. 43 min., '65) In French, *Eng. subtitles. This incredibly charming comedy* by Jean-Luc Godard (not known for charm) is about dating and courtship rituals among Parisian youths in the sixties—"the children of Marx and Coca-Cola." Godard captured evanescent cultural styles with such precision and love that his movie now seems like a sixteenth-century lyric poem—an expression of a lost age. **87**

THE MIRACLE OF MORGAN'S CREEK—(1 hr. 39 min., '44) Preston Sturges wrote and directed this mad, ribald farce about a popular small-town girl who disgraces herself with a soldier whose name she can't remember, gets pregnant, and is redeemed by dumb luck and the American love of publicity. Betty Hutton is the girl with something extra, Eddie Bracken gives a poignant but spunky performance as the schlep who loves her, and William Demarest, as Hutton's perpetually irascible father, falls down oftener and more violently than Chevy Chase. An audacious movie for its time, and still a very funny one. **86**

NOW, VOYAGER—(1 hr. 57 min., '42) Bette Davis is the repressed, unhappy spinster, hiding behind her spectacles; Claude Rains is the masterly psychiatrist whose magic begins to transform her; Paul Henreid is the aristocratic, worldly hero who steps in just when the time is ripe. The result is all it should be. Best scene: Henreid lights up for her. Dir. Irving Rapper. **83**

REAR WINDOW—(1 hr. 52 min., '54) A Hitchcock classic. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly is his *fiancée*, Thelma Ritter a smart working-class nurse, Wendell Corey a skeptical cop, and Raymond Burr a pitiably human murderer. The movie's restricted-point-of-view strategy is justifiably famous. **87**

SMILES OF A SUMMER NIGHT—(1 hr. 48 min., '55) In Swedish, Eng. subtitles. Not only one of Ingmar Bergman's masterpieces but also one of the two or three absolutely great comedies the screen has produced so far. Acting, writing, and direction such as one seldom sees anywhere; only Gunnar Fischer's cinematography, fine as it is, is not quite up to that of Sven Nykvist's in Bergman's later films. With Ulla Jacobsson, Eva Dahlbeck, and Gunnar Björnstrand. **2**

ZERO FOR CONDUCT—(44 min., '33) In French, Eng. subtitles. A short, satirical, fascinating, and highly influential film set at a boys' boarding school, presenting an adult's world as seen through a child's eyes. It is, with *L'Age d'Or*, one of the two great classics of anarchist filmmaking. Dir. Jean Vigo. **2**

THEATER
LISTINGS

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BROADWAY

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Tuesday, February 18

PATTI LA BELLE ON BROADWAY—One-woman show by a leading exponent of soul music. Tues. thru Thurs. at 8 p.m., Sun. at 3 and 7 p.m., $30 to $35; Fri. and Sat. at 8 p.m., $35 to $40; 2/18 thru 3/2. **Minskoff Theatre,** 200 West 45th Street (896-0550). 2 hr. 30 min. All major credit cards.

Now Playing

BENEFACTORS—Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones star in Michael (*Noises Off*) Frayn's play which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into a bitter rivalry; directed by Michael Blakemore. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30–$37.50; Fri. and Sat. at 8 p.m., $32.50–$40; Wed. at 2 p.m., $27.50–$35. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). 2 hr. All major credit cards. **IRLS.**

BIG RIVER—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36–$45; Wed. at 2 p.m., $32–$40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. **IRLS**

BILOXI BLUES—Zach Galligan is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Jamey Sheridan. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. (exc. Thurs., which is dark) at 8 p.m., Sat. at 2 p.m. & Sun. at 3 p.m., $20–$37.50; Wed. at 2 p.m., $20–$35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

BLOOD KNOT—Revival of Athol Fugard's famous 1960 play, directed by the author and starring him and Zakes Mokae. It's set in a one-room shack in a South African ghetto and tells of two brothers, one light-skinned and "passing," the other darker, representing the country's racial tensions. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $20 to $32.50; Fri. and Sat. at 8 p.m., $25 to $35, Wed. at 2 p.m., $15 to $30. **John Golden,** 252 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Lisa Waltz, Kim Hauser, Dick Latessa, Dorothy Holland, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m. $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats sell at $10 at each performance. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

THE CARETAKER—A revival of Harold Pinter's three-character play, starring Jeff Perry, Gary Sinise, and Alan Wilder; directed by John Malkovich. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; all seats $30, except Sat. night which is $33. **Circle in the Square Theater,** 1633 Broadway (239-6200). 2 hr. 25 min. All major credit cards.

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement here. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30–$45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

CORPSE!—Keith Baxter and Milo O'Shea star in a murder mystery, by Gerald Moon, about an unemployed actor who plots to kills his wealthy twin and assume his identity; directed by John Tillinger, and featuring Pauline Flanagan and Scott LaFeber. Tues. thru Thurs. at 8 p.m., Wed. at 2 p.m., $20 to $30, Sat. at 2 p.m. and Sun. at 3 p.m., $25 to $35; Fri. and Sat. at 8 p.m., $27.50 to $37.50. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 20 min. All major credit cards.

42ND STREET—Louise Troy, Jamie Ross, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50–$45; Wed. at 2 p.m.; $20–$35. **Majestic,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

HAY FEVER—Rosemary Harris stars in a revival of Noël Coward's comedy about an egocentric actress; directed by Brian Murray. Featured in the cast are Roy Dotrice, Mia Dillon, Campbell Scott, Robert Joy, Barbara Bryne, Charles Kimbrough, Deborah Rush, and Carolyn Seymour. Mon. thru Sat. at 8 p.m., $30 to $37.50; Wed. and Sat. at 2 p.m., $25 to $32.50. **Music Box Theatre,** 239 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Sat. at 8 p.m., $30 and $36, Sat. at 2 p.m., Sun. at 3, $27.50 and $32.50, Wed. at 2 p.m., $25 and $30. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

JERRY'S GIRLS—Dorothy Loudon, Leslie Uggams, and Chita Rivera star in a revue featuring songs by Jerry Herman culled from his many shows; directed by Larry Alford. It's an all-female show with seven back-up singers and dancers. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $40 to $45; Wed. at 2 p.m., $20–$35. **St. James Theatre,** 246 West 44th Street (398-0280). 2 hrs. All major credit cards. **IRLS**

LILLIAN—Zoe Caldwell in a one-woman show by William Luce, based on Lillian Hellman's three books, *Scoundrel Time, An Unfinished Woman,* and *Pentimento,* directed by Robert Whitehead. Tues. thru Sat. at 8 p.m., Wed. at 2 p.m., $17.50 to $27.50, Sat at 2 p.m., Sun. at 3 p.m., $22.50 to $32.50; thru 2/23. **Ethel Barrymore Theatre,** 243 West 47th Street (239-6200). 2 hr. All major credit cards.

THE MYSTERY OF EDWIN DROOD—Betty Buckley, Cleo Laine, and George Rose star in Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel), which has the idea of letting each night's audience complete what Dickens was unable to do; directed by Wilford Leach. With Patti Cohenour and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Tues. thru Sat. at 8 p.m., Wed. & Sat. at 2, Sun. at 3. All perf. except Wed. at 2 ($25 & $35) are $35 & $45. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

THE ODD COUPLE—Brenda Vaccaro plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two ill-matched friends who share an apartment; directed by Gene Saks. Featured in the cast are Debra Mooney, Lewis J. Stadlen, Jenny O'Hara, Kathleen Doyle, Tony Shalhoub, and Marilyn Cooper. Tues. thru Sat. at 8 p.m., $27.50 to $37.50; Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m.; $20 to $30. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and many many others. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*A Cozmic Soup Opera.* Lily Tomlin in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Tues. at 8 p.m., Wed. at 2 and 8 p.m., Thurs. at 8 p.m., Fri. at 7 and 10 p.m., $17.50 to $37.50; Sat. at 2 p.m., $17.50 to$35; Sat. at 8 p.m., $20 to $37.50. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay;

music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8, Sun. at 3; $37.50–$45; Wed. at 2 p.m., $27.50 to $35. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. With Victor Barbee, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

TANGO ARGENTINO—Conceived and directed by Claudio Segovia and Hector Orezzoli, a dance musical featuring thirty of Argentina's most renowned dancers, singers, and musicians. It was lauded by critics, cheered by audiences, had a sold-out week at City Center, all of which practically guaranteed the success of this Broadway presentation. Tues.–Thurs. at 8, $27.50–$37.50; Sun. at 3 & 7:30, $27.50–$37.50; Fri. & Sat. at 8 p.m., $30–$42.50; Sat. at 2 p.m., $25–$35. **Mark Hellinger Theatre,** 237 West 51st Street (757-7064). 2 hr. 15 min. All major credit cards.

UPTOWN . . . IT'S HOT!—A musical celebrating 50 years of black music, starring Maurice Hines, who also serves as director and choreographer. There's a cast of 26 performers, including Marion Ramsey, Jeffrey V. Thompson, Lawrence Hamilton, Tommi Johnson, and Alisa Gyse, assisted by a twenty-piece orchestra. Tues. thru Thurs. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $25 to $40; Fri. and Sat. at 8 p.m., $30 to $45. **Lunt-Fontanne Theatre,** 205 West 46th Street (575-9200). 2 hr. All major credit cards.

OFF BROADWAY

ANOTHER PARADISE—Donna Spector's play about a mother and daughter's struggle with desire and fantasy; directed by Licia Colombi. Featured in the cast are Mick Weber, Cass Morgan, Tom Ligon, Arleigh Richards, and Meg Van Zyl. Previews thru 2/15 are $10 to $12; after opening on 2/17, $20 to $24. **Players Theatre,** 115 MacDougal Street (354-5076).

BLACK GIRL—J. E. Franklin's play about four generations of women living in a small town in Texas; directed by Glenda Dickerson. Featured in the cast are Yvonne Warden, Terry Alexander, Myra Taylor, Angela Bessett, Kimberly Russell, Ann Marie Cavener, Herbert Newsome, Shawn Judge, Arthur French, and Ernesting Jackson. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m.; $14 to $16; thru 3/9. **The Second Stage,** Broadway at 76th Street (307-7171).

BLUE ALLEY JAZZ—Twenty-year-old playwright Damiel Gray's story of the netherworld of an Eighth Avenue rooming house whose occupants include would-be entertainers; directed by Dale D. Parry. Featured in the cast are the author, Angele Nicholas, Robert Shumay, Nicole Kollin, and John Devlin. Drummer Martin Whitmeier conducts an onstage combo. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m.; Sun. at 3 p.m.; $10; thru 3/1. **Perry Street Theatre,** 31 Perry Street (279-4200).

BROOME STREET, AMERICA—The Yiddish-language premiere of Sylvia Regan's saga, with music, of a Jewish immigrant family on the Lower East Side during the first two decades of the century; adapted and translated by Miriam Kressyn. Sat. at 8:30 p.m., Sun. at 2 and 5:30 p.m.; $10–$14; thru April. **Folksbiene,** 123 East 55th Street (755-2231).

CURSE OF THE STARVING CLASS—Margo Martindale and Eddie Jones star in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Featured in the cast are Bradley Whitford, Karen Tull, and James Gleason. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 & 7:30; $22–$26. **The 890 Theater,** Broadway at 19th Street (533-8834).

DRINKING IN AMERICA—Dramatic monologues, written and performed by Eric Bogosian, directed by Wynn Handman, dealing with America's compulsion for intoxication through booze, drugs, and ultimately power. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m. $20 to $24. **American Place Theatre,** 111 West 46th Street (247-0393).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22–$26. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

THE FOREIGNER—Jack Gilpin stars in Larry Shue's comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks; with Kathleen Claypool, Ian Stuart, Alan Brooks, Jacqueline Schultz, Howard Sherman, Rick Lawless. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $21 to $24.50. **Astor Place,** 434 Lafayette St. (254-4370). ●

GERTRUDE STEIN AND A COMPANION—Jan Miner and Marian Seldes star in the title roles of this play by Win Wells, directed by Ira Cirker. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun at 3 and 7:30 p.m.; $19.50 to $24.50. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782). **IRLS**

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2:30, Sun. at 1 and 5 p.m., Wed. at 2:30 p.m.; $18–$29.50. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

EL GRANDE DE COCA-COLA—Comedy about a third-rate *impresario who has promised the press he is bringing* a group of famous cabaret stars to a run-down nightclub south of the border; written by Ron House, Diz White, Alan Shearman, and John Neville-Andrews, performed by House, White, and Shearman, and directed by Ron House. Tues. thru Fri. at 8 p.m., Sat. at 2 and 10 p.m.; Sun. at 3 and 7:30 p.m.; $16 to $25. **Village Gate,** 160 Bleecker St. (475-5120).

HALALA—Thulie Dumakude stars in a South African musical directed and written by Welcome Msomi. A company of eight explores the energy and strength it takes to combat apartheid. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $15 to $17.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321).

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Salome Jens, Aidan Quinn, Harvey Keitel, Karen Young, James Gammon, Will Patton, Ann Wedgeworth, Amanda Plummer, and the Red Clay Ramblers are all involved. There are many effective lines here, and the author has directed a potent cast with energy and intricacy. Tues. thru Sat. at 8 p.m., Sun. at 2:30 and 8 p.m., $25 to $35. **Promenade Theatre,** 76th Street & Broadway (580-1313).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny play, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen and vocally by Ron Taylor; with Suzanne Douglas and Louise Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMA I WANT TO SING—Desiree Coleman and Doris Troy co-star in a wonderfully rewarding gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the choir who dreams of becoming a pop singer. Wed. and Thurs. at 8 p.m. (all seats for these perfs. $10); Fri. at 8 p.m., Sat. at 11 a.m. and at 2, 5 & 8 p.m.; Sun. at 2 & 5; $20–$25. **Heckscher,** Fifth Ave. at 104th St. (534-2804). ● ●

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, attempting to stage a talent show to raise money; directed by the author. Featured in the cast are Christine Anderson, Suzi Winson, Vicki Belmonte, Semina de Laurentis, and Marilyn Farina. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50 to $25. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

PENN AND TELLER—Talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. $20–$24. **Westside Arts,** 407 West 43rd Street (541-8394).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers and lyricists; directed by Paul Lazarus. Featured in the cast are Trey Wilson, Jason Alexander, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50–$29.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

ROOM SERVICE—A revival of the '30s comedy by John Murray and Allen Boretz, starring Mark Hamill as a penniless theatrical producer trying to get a show produced and prevent his cast from being evicted from the hotel they're occupying; directed by Alan Arkin. Featuring Keith Reddin, Eugene Troobnick, Andrew Bloch, Barbara Dana, Ann McDonough, Lonny Price, Pierre Epstein, Tim Jerome, Kurt Knudson, and MacIntyre Dixon. Tues.–Sat. at 8, Wed., Sat. & Sun. at 2 p.m.; $18 to $27; thru 3/16. **Roundabout Theatre,** 100 East 17th Street (420-1883).

RUM AND COKE—Keith Reddin's comedy, set in early days of the Kennedy presidency; directed by Les Waters. Featured in the cast are John Bedford-Lloyd, Robert Stanton, Larry Bryggman, Polly Draper, and Dennis Botsikaris. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m; $20 to $25. **Public/Susan Stein Shiva Theater,** 425 Lafayette Street (598-7150). **IRLS**

TO WHOM IT MAY CONCERN—A musical celebration by Carol Hall, directed by Geraldine Fitzgerald, wherein members of a congregation reveal their thoughts during a church service. Featured in the cast are Dylan Baker, Gretchen Cryer, Al DeCristo, and Louise Edeiken. Wed. and Thurs. at 8 p.m., Fri. and Sat. at 7 and 10 p.m., Sun. at 7 p.m., Wed. at 2 p.m.; $16 to $18. **St. Stephen's,** 122 West 69th Street (944-9300).

THE SECOND MAN—Daniel Gerroll stars in a revival of the S. N. Behrman comedy about a luxury-loving novelist involved with two women, one right, the other far more physically attractive, and younger. With Valerie Von Volz, Jane Fleiss, Ivar Brogger; directed by Tom Gruenewald. Wed.–Sat. at 8, Sat. & Sun. at 3, Sun. at 7; $13–$15. **Hudson Guild,** 441 West 26th Street (760-9810).

VAMPIRE LESBIANS OF SODOM—Charles Busch's play, with *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author, the director, and Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, and Meghan Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m; $20–$22.50. In repertory with *Times Square Angel,* which has been extended (because it's charming and funny and word of mouth has made it popular). A Christmas fantasy about a tough Irish chanteuse who is sent an angel to help change her wanton ways. Call theater for specific dates for this one. **Provincetown Theater,** 133 Macdougal Street (477-5048).

WHEN THE COOKIE CRUMBLES, YOU CAN STILL PICK UP THE PIECES—Musical revue by a collaboration of over 30 writers dealing with the challenge divorce presents to children and their parents. Sat. at 1 p.m., Sun. at 12:30 p.m.; $9 to $12; 2/15 to 3/2. **Promenade Theatre,** Broadway at 76th Street (595-7500).

THEATER COMPANIES

ACTORS COLLECTIVE—Two one-acters: Martin Zurla's *On the Wall,* directed by Rob Barron, and Mat Cutugno's *Incommunicado,* directed by Warren Manzi. Featured in the casts are Perry Pirkkanen, William Carrigan, Cathy Russell, and Jim O'Malley. Thurs. thru Sun. at 8 p.m.; $6; thru 2/16. Courtyard Playhouse, 39 Grove Street (279-4200).

AMAS REPERTORY THEATRE—An updated version of *La Belle Helene,* the Offenbach operetta, with book and direction by John Fearnley. Set in ancient Greece, the musical takes a light-hearted look at "the face that launched a thousand ships." Thurs. thru Sat. at 7:30 p.m., Sun. at 3 p.m.; $8; 2/13 thru 3/9. **AMAS Theatre,** 1 East 104th Street, third floor (369-8000).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REP RESIDENT ENSEMBLE—Three plays in repertory: Lanford Wilson's *The Mound Builders,* about a couple of archeologists digging beneath the surface of the earth and revealing their own lives; directed by Marshall Mason. Albert Camus's *Caligula,* a modern-dress version of the play about the infamous emperor, with Kenneth Marshall. Anne Chislett's *Quiet in the Land,* a about an Amish colony in Canada facing internal upheavals during World War I. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $22.50 to $25; thru 4/20. Call theatre for specifics.**The Triplex Theatre** at Manhattan Community College, 199 Chambers Street (618-1980).

EQUITY LIBRARY THEATRE— A revival of Somerset Maugham's *The Constant Wife,* about the sexual dou-

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this Valentine's Day...
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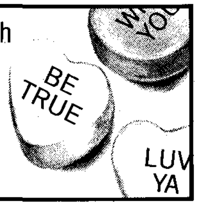
SEE PAGE 15



ble standard of the '20s; directed by Howard Rossen. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; 2/13 thru 3/2. **Equity Theatre,** 310 Riverside Drive (663-2028).

FAMILY REPERTORY COMPANY—*Throw Down,* a musical tribute to world-champion boxers, written and directed by Marvin Felix Camillo. Thru 2/8 (call for particulars); $7.50. **The Family Space Theatre,** Cuando Building, 9 Second Avenue (477-2522).

FIRST AMENDMENT—Audience-suggestion improvisations and revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10. **First Amendment,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits: From Left Field, by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

INTAR HISPANIC AMERICAN ARTS CENTER—Mario Vargas Llosa's *La Chunga,* in English, directed by Max Ferra, is set in northern Peru and takes place inside a run-down bar on the outskirts of a town. Featured in the film are Sheila DAbney (in the title role), Maritza Rivera, Shawn Elliot, Raul Aranas, Pepe Douglas, and Ralph Marrero. Wed. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $12. **INTAR Theatre,** 420 West 42nd Street (279-4200).

IRISH ARTS CENTER—Frank and Malachy McCourt's *A Couple of Blaguards,* starring the authors, and Susie Burke's *Cauldron,* directed by Isaiah Sheffer; in repertory; Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10 to $15; thru 3/2. **Irish Arts Theatre,** 553 West 51st Street (757-3318).

JEWISH REPERTORY THEATRE—A revival of Irwin Shaw's *I, Shaw* and William Kramer's *Sailor off the Bremen,* both of whichwhich involve the early career of the novelist/playwright, and deals with a group of youngsters in the 1940's. Featured in the cast are Scott Miller, Angela Workman, Neala Spano, Tracey Thorne, Catherine Natale, Rob Morrow, and Richard Gleason. Tues. thru Thurs. and Sat. at 8 p.m., Sun. at 2 and 7 p.m.; $15 to $18. **Jewish Repertory Theatre,** 344 East 14th Street (505-2667).

LA MAMA, E.T.C.—John Jesurun's theatre/performance piece, *Deep Sleep.* Wed. thru Sun. at 7:30 p.m.; $10 to $15. Also, Leon Shapiro's *The Yellow House,* based on the life, themes and images of Vincent Van Gogh. Featured in the cast are Judson Camp, Lena Nicholas, Christobal Carambo, Laura Austin, and Olek Krupa. Wed. thru Sun. at 9 p.m.; $8. **La Mama, E.T.C.,** 74A East 4th Street (475-7710).

LINCOLN CENTER THEATER COMPANY—On 2/20, a revival of John Guare's comedy, *The House of Blue Leaves* begins, directed by Jerry Zaks. Featured in the cast are Stockard Channing, Julie Hagerty, Swoosie Kurtz, Ann Talman, Ben Stiller, John Mahoney, and Jane Cecil. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 2 p.m.; $20 to $25. **Mitzi Newhouse Theatre,** 150 West 65th Street (239-6200). **IRLS**

MIRROR REPERTORY THEATRE—W. Somerset Maugham's comedy of manners *The Circle,* directed by Stephen Porter, and starring Geraldine Page; with W. B. Brydon, Denise Stephenson, Bryan Clark, Charles Regan, Frank Farandu, Gordon McConnell, Francois de la Giroday, Ann Hillary. **Saint Peter's Church,** 619 Lexington Avenue (223-6440).

MANHATTAN ENSEMBLE—Shakespeare's *The Winters Tale* in repertory with Arthur Schnitzler's *La Ronde.* 2/14 thru 3/2; $6; call theater for specifics. **Our Studios,** 147 West 24th Street, 2nd floor (245-3903).

MANHATTAN THEATRE CLUB—Joe Orton's *Loot,* starring Kevin Bacon, Zeljko Ivanek, Charles Keating, Joseph Maher, and Zoe Wanamaker; directed by John Tillinger. The late Orton herein turned conventional proprieties upside-down, taking potshots at sex, money, death, and marriage. Tues.–Sun. at 8, Sat. & Sun. at 2:30; $21–$26; thru 3/9. **Space at City Center,** 131 West 55th Street (246-8989).

MUSIC-THEATRE GROUP—*Africanis Instructus,* by Stanley Silverman and Richard Foreman, is set during the turn of the century and tells of European adventurers exploring the continent of Africa. Featured in the cast are David Sabin, Alan Scarfe, Keith David, Tommy Hollis, Eve Bennett-Gordon, Kate Dezina, Susan Browning, Clark Brown, Peter Davis, and Gerald Gilmore. Wed. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Wed. at 2 p.m., $12 to $20; thru 2/15. At the Lenox Arts Center, **St. Clement's Theatre,** 423 West 46th Street (265-4375).

NEGRO ENSEMBLE COMPANY—Steve Carter's *House of Shadows* is set in contemporary Chicago against a background of juvenile delinquency and adult lunacy, complicated by an undercurrent of racism; directed by Clinton Turner Davis. Featured in the cast are Frances Foster, Teddy Abner, Victor Steinbach, Daniel Barton, Raymond Rosario, and Joan Grant. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:30 and 7 p.m.; $15 to $20. **Theatre Four,** 424 West 55th Street (246-8545).

PEARL THEATRE COMPANY—Revival of Clyde Fitch's *Her Great Match,* a turn of the century view of European royalty, ambitious capitalism, and American pluck; directed by Richard Warner. Thurs. thru Sat. at 8; $8; thru 3/1; $8. **Pearl Theatre,** 125 West 22nd Street (645-7708).

PUERTO RICAN TRAVELING THEATRE—Miriam Colon's company presents Federico Fraguada's *Bodega,* a slice-of-life play about Puerto Ricans struggling to survive in the South Bronx with their family concerns, financial problems, and physical and emotional dangers; directed by Alba Oms. Featured in the cast are Puli Toro, Millie Vega, and Jaime Tirelli. Wed. thru Fri. at 8 p.m. in English; Sat. and Sun. at 2:30 and 8 p.m. in Spanish; $10; thru 2/23. **Puerto Rican Theatre,** 304 West 47th Street (354-1292).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular 19th- and 20th-century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family at present living in New York; Lope de Vega's historic drama *Fuenteovejuna,* set in 1476; thru March. *La Fiaca,* an Argentinian comedy by Ricardo Talesnik; thru 3/2. $11 for plays and $16 for musicals. Spanish language throughout. Call theater for schedules. **Gramercy Arts,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *The Mystery of Irma Vep,* a penny-dreadful. Fri. thru Sun. at 8 p.m. Also, Charles Ludlam's play *Salammbo (An Erotic Tragedy),* freely adapted from the Gustave Flaubert novel. Tues. thru Thurs. at 8 p.m.; $20. **Ridiculous Theatre,** One Sheridan Square (691-2271).

ROYAL COURT REPERTORY—*Murder One,* a new murder mystery written and directed by Phyllis Craig, which takes place at Strangeways Prison for the Criminally Insane Female in Manchester, England. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 3/2. **Royal Court Repertory,** 301 West 55th Street (997-9582).

SOHO REP—Revival of *The Two Orphans,* by Eugene Cormon and Adolphe D'Ennery, basis for D. W. Griffith's silent film, *Orphans of the Storm,* with the Gish sisters. Two girls, one sighted, the other blind, arrive in Paris on the eve of the French Revolution. Directed by Julian Webber. Thurs., Fri., and Sun. at 8 p.m.; Sat. at 6 and 9:30 p.m., Sun. at 4 p.m.; $8; 2/14 thru 3/9. **Greenwich House,** 27 Barrow Street (925-2588).

STONEWALL REPERTORY—Joseph Benjamin's *Emotional Rescue* tells of behind-the-scenes events at a gay switchboard. Fri. and Sat. at 10 p.m., Sun. at 8 p.m.; $10; thru 3/2. And Margery Kreitman's comedy, *Please Wait for the Beep,* directed by Billy Cunningham. Featured in the cast are Susan Barry, Anne C. Carroll, Kathleen Pirkl, Carol Strauss, and Neon Weiss. Fri. at 8 p.m., Sat. at 7 p.m., Sun. at 5 p.m.; $10; 2/14 thru 3/30. **Westbeth Center,** 151 Bank St. (675-1014).

THOMAS DAVIS IRISH PLAYERS—A revival of Sean O'Casey's *The Plough and the Stars* which uses the 1916 Easter Week Rebellion in Dublin as a backdrop; directed by Jim Barry. Wed. thru Sat. at 8 p.m. Sun. at 3 p.m.; $8 to $10; thru 2/23. **Sanford Meisner Theatre,** 164 Eleventh Avenue (543-7816).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE ACTRESS—A compilation of scenes, mainly by black writers, which involve the career of an actress. Featured in the cast are Brenda Denmark in the title role, and (alphabetically) Barbara Poitier Covington, Leila Danette, Edythe Davis, Patt Franklin, Michele Harrell, Zelda Patterson, Essene R, Peti Trigg Seale, Phyllis Yvonne Stickney, Miriam Stovall, and Beatrice Winde. Thurs. thru Sat. at 8 p.m., Sun. at 4 p.m.; $6 to $10; thru 2/16. **Billie Holiday Theatre,** 1368 Fulton Street, Brooklyn (718-636-0918).

AND WHEN THE BOUGH BREAKS—Playwright Jamie Leo and composer David McGuire join forces to explore the conflict between resource management and consumerism; directed by the author. Thurs. thru Sun. at 8 p.m., Fri. at 8 and 9:45 p.m.; $4; thru 2/16. **Theater for the New City,** 162 Second Avenue (254-1109).

BEEF—David Pownall's drama explores the heritage of violence in Ireland by introducing the Heroes of Tain into a current setting of a slaughter house during Pope John's visit; directed by Byam Stevens. Tues. thru Sat. at 8 p.m.; $8; thru 2/15. **The Writers Theatre,** 133 Second Avenue (777-8927).

THE BONE RING—Donald Hall's verse play, based on his autobiographical essays, in which he tells anecdotes about his ancestors and Eagle Pond Farm, his childhood home; directed by Kent Paul. Sat. thru Tues. at 8, Sun. at 3 and 7; $10 to $12; thru 2/23. **Theater of the Open Eye,** 270 West 89th Street (769-4142).

CROWN CORK CAFETERIA—William Wise's play about the day-in, day-out activities of sixteen workers in a not-too-safe Chicago bottle-cap factory during the turbulent '60s; directed by Robert Owens Scott. Featured in the cast are Bob Arcaro, Ron Stetson, Rich Ferguson, Bill Mitchell, Wendy Weill, Greg Giordano, and Earl Hagan Jr. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 2/22. **Actors Outlet Theatre Center,** 120 West 28th Street (924-0077).

A DOLL'S HOUSE—A revival of Henrik Ibsen's 1879 play about one woman's search for identity and independence in turn-of-the-century Norway; directed by Allen Schroeter. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $7; thru 4/13. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

EMMA—Geraldine Librandi stars in the Metropolitan Theatre Alliance's production of a play by Howard Zinn about the early years of Emma Goldman's life; directed by Maxine Klein. Wed. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m. **Tomi Theatre,** 23 West 73rd Street (279-4200).

EXTRAORDINARY LIES—Mark deGasperi's psychological mystery about a man's search for the truth behind his brother's death; directed by Michael Schwartz. Featured in the cast are Lura Albee, Michael Halata, Karin Huntzinger, W. J. Paterson, Marc Romeo, and Theresa Rossomando. Wed. thru Fri. at 8 p.m., Sat. at 2 & 8, Sun. at 3; $8; thru 2/16. **Actors Creative Theatre,** 311 W. 43rd St. (397-5880).

FRESH HORSES—Larry Ketron's play about a dreamy kid and the bad girl who's driving him wild; directed by Dann Florek. Featured in the cast are Craig Sheffer, Suzy Amis, Havilland Morris, Mark Benninghofen, Alice Haining, John Bowman, and Marissa Chibas. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; $11 to $14; thru 3/2. **WPA Theatre,** 519 West 23rd Street (206-0523).

FULFILLING KOCH'S POSTULATE—Marylouise Burke stars in Joan Schenkar's play detailing facts about the life of poor innocent Typhoid Mary, an excellent cook; directed by the author. Thurs. thru Sun. at 8 p.m.; $4; thru 3/13. **Theater for the New City,** 162 Second Avenue (254-1109).

HELEN—Serit Gervai stars in a revival of Euripides' version of the Trojan War showing Hera as the manipulative one; directed by Arthur Pellman. Thurs. thru Sun. at 8 p.m.; thru 2/23; $8. **American Theatre for Actors,** 314 West 54th Street (427-6685).

HELP WANTED—Franz Xaver Kroetz's play is a series of monologues and couples' dialogues exploring the boundaries of hand-to-mouth subsistence. Performed by Mabou Mines. Tues. thru Sun. at 10:30 p.m.; $4; thru 2/22. **Theater for the New City,** 162 Second Avenue (473-0559).

THE HOLLOW—Agatha Christie's murder mystery, directed by Bill Kearns. 2/8, 9, 14, and 15 at 8 p.m.; 2/16 at 3 p.m.; $6. **Kittredge Club,** 109 East 39th Street (988-0771).

I DRIVE IN FIFTH—Louis Phillips's *Fog,* and Irv Benig's *Waiting in Houston.* Featured in the casts are Alice Gallagher, Eric Sanders, Andrew Colucci, and William M. Maul; both directed by John A. C. Kennedy. Wed. thru Sat. at 8 p.m.,, Sat. and Sun. at 3 p.m.; $6; 2/19–3/2. **Apple Corps,** 336 West 20th St. (929-2955).

LOSERS—Tony Brazina and Rich Samuelson star in a play about two middle-aged men, one blind, the other alcoholic, who accept the mutual dependency of their relationship; written and directed by John Thomas Cooper. Fri. and Sat. at 8 p.m.; $5; thru 2/15. **Atlantic Gallery,** 164 Mercer Street (858-1408).

MADHOUSE—A farce about a family man by Raymond Banacki; directed by Worth Howe. Sat. and Mon. at 8 p.m.; Sun. at 3; $6; thru 2/15. **Main Street Theatre,** 548 Main Street, Roosevelt Island (371-6140).

"1 + 1 = 3"—Shem Bitterman's play about a small-town girl in love with an estranged drifter inhabited by a secret self; directed by the author and Liz Greenberg. Featured in the cast are Kevin Kelly, Rebecca Moore, and Brian Potate. Fri. and Sat. at 8 p.m., Sun. at 7 p.m. $7; thru 2/23. **Gene Frankel Theatre,** 24 Bond Street (777-1710).

PONZIE ALBINO, PLEASE COME HOME—Guvanina's play about a good Catholic, Italian-American boy who often believes he's Elvis Presley; directed by Vincent Gugleotti Jr. Featured in the cast are Lucille Saint-Peter, Matt Russo, Richard Mullally, Frank Scasso (Ponzie), Celeste Anson, Dayton Callie, and Dan Grimaldi. 2/12, 13, 14, 15 at 8 p.m.; $8. **The Forum,** 358 W. 44th Street (245-5792).

THE SEAGULL—Revival of Anton Chekhov's story of a playwright and his love for an actress, adapted by Richard W. Corrigan.. Featured in the cast are Jacqueline Brookes, Tony Spiriakis, Mark Kaplan, Maxine Holibrook, Bill Nelson, Kevin McGuire, and Jacqueline Jacobus; directed by Richard Lollo. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m., thru 2/16; $6. **Secret Theatre,** 43 West 13th Street (582-3905).

SILK STOCKINGS—Jean McClelland stars in a revival of Cole Porter's last Broadway musical, book by George S. Kaufman, Leueen McGrath, and Abe Burrows, based on the film *Ninotchka;* directed by Jeffery K. Neill. Thurs. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $8; 2/14 thru 3/2. **All Souls Theatre,** Lexington Avenue at 80th Street (535-3356).

TABLE MANNERS—A revival of Alan Ayckbourn's comedy in which he mixes three couples and stirs them briskly; directed by Steven Keim. Featured in the cast are Gary Ramsey, Mary Aufman, Ann Pasquale, Loren Bass, John Murray, and Nancy Eubanks. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 2/23. **Art and Work Ensemble,** 870 Sixth Avenue (924-8699).

A TALE OF MADAME ZORA—A blues musical based on the life of black novelist Zora Neale Hurston, with book and lyrics by Aishah Rahman, blues music by Olu Dara; directed by Glenda Dickerson. Featured in the cast are Stephanie Berry, Willie Barnes, and Keith David. Tues. thru Sat. at 9 p.m. 2/18 thru 22, Sat. and Wed. at 2 p.m.; $10. **Ensemble Studio Theatre,** 549 West 52nd Street (247-3405).

TARTUFFE—Molière's witty comedy about a religious hypocrite, directed by Lev Shekhtman. Featured in the cast are Drew Dix, Margaret Heffernan, David Walters, Albert Makhtsier, Ivan Migel, Ralph Romano, and Josefa Mulaire. Thurs. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m. $12 to $15; thru 6/1. **Theater in Action,** 46 Walker Street (279-4200).

THORNEY TALES—Three short stories by Nathaniel Hawthorne: *Young Goodman Brown,* study of a Puritan's night-long psychological voyage; *Feathertop,* tale of a witch's scarecrow brought to life; *Mrs. Bullfrog,* about a bride revealed to be of grisly aspect (we don't know *what!*). 2/12 thru 15 and 19 thru 22, at 8 p.m.; $6. **Odyssey Theater,** 2 Bond Street (673-5665).

TITLE: NIETZSCHE—Larry Myers's play details the struggle of wills between the great German philosopher and his sister (a supporter of Hitler), and traces the rise of Nazism in Germany. With Kay Towne, Kevin Gardner, Peter Reznikoff, Brooke Myers, Sue Scarlett, Tim deZarn, Annie Labois, Irma St. Paule, James Robinson. Thurs.–Sun. at 8; $4; from 2/20. **Theater for the New City,** 162 Second Avenue (254-1109).

THE TOY FACTORY—James Himelsbach's play about a white ex-toy factory employee returning to find a deserted shop and a black security guard; directed by Dick Gaffield; with Douglas Popper, Kim Sullivan, John A. Bakos. Wed.–Sat. at 8, Sun. at 3; $8; thru 2/22. **American Folk Theatre,** 241 West 55th Street (757-0220).

WILLIAMS & WALKER—Ben Harney and Vondie Curtis-Hall have the title roles in Vincent D. Smith's musical which follows the team from their advance inblack musicals from an old minstrel show to their appearance in the Ziegfeld Follies on Broadway; directed by Shauneille Perry. $8. Call theatre for details. **New Federal Theatre,** 466 Grand Street (598-0400).

ZEPHYR—Steven Schwab's play deals ith autoerotic asphyxia, an extremely dangerous sexual practice; directed by Judith Joseph. Thru 2/23; $8; call theatre for specifics. **American Renaissance Theatre,** 112 Charlton Street (673-6341).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755, on Monday, noon to 6 p.m., Tuesday thru Friday, 10:30 a.m. to 4 p.m. *New York* Magazine will be happy to advise you.

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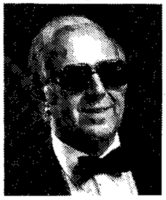

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ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

HORST ANTES—Figurative drawings, paintings, and sculpture, thru 2/22. Lefebre, 47 E. 77th (744-3384).

KATE AUGENBLICK—Abstract paintings with multiple layers of paint, lush colors, thru 3/8. Cecil, 16 E. 72nd (517-3605).

GARY BUKOVNIK—Recent watercolors, thru 2/22. Staempfli, 47 E. 77th (535-1919).

VIVIANO CODAZZI—Architectural landscapes by this Italian 17th-century painter, thru 3/4. Shepherd, 21 E. 84th (861-4050).

SHEPPARD CRAIGE—Paintings of landscapes surrounding Siena, thru 3/1. Perlow, 980 Madison (517-5858).

MICHAEL DAVID—Large-scale abstract paintings on shaped canvasses, thru 2/27. Knoedler, 19 E. 70th (794-0550).

GINA GILMOUR—Paintings of monumental swimmers in a series entitled, "The Rescue," thru 3/1. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

GILLIAN JAGGER—"Comhla-Ri," a monumental sculpture stretching 30 feet across the gallery floor, thru 2/25. Sculpture Center, 167 E. 69th (879-9870).

OSKAR KOKOSCHKA—"The Early Years"—paintings, drawings and watercolors from 1907 to 1924, thru 2/15. Sabarsky, 987 Madison (628-6281).

DAVID LEVINE—Drawings, including portraits of Norman Mailer, Tennessee Williams, Pope John Paul, Charlie Chaplin, John Michel Basquiat, others; thru 2/26. Forum, 1018 Madison (772-7666).

ERWIN PISCATOR—Photographic panels, models of stage sets, and selected memorabilia, thru 2/22. Goethe House, 1014 Fifth (744-8310).

STEPHEN POSEN—Recent abstract paintings, thru 3/29. McCoy, 19 E. 71st (570-2131).

WARREN ROHRER—Abstract color-field paintings, thru 3/1. CDS, 13 E. 75th (772-9555).

MARTIN SILVERMAN—Bronze sculptures of figures in synchronistic positions, thru 3/8. Willard, 29 E. 72nd (744-2925).

HOWARD SMITH—Abstract paintings and drawings, thru 2/22. Simon Neuman, 42 E. 76th (744-8460).

WERNER TUBKE—Paintings, watercolors, and drawings inspired by history and the Bible, by an East German artist, thru 3/15. Schlesinger-Boisante, 822 Madison (734-3600).

HELEN MIRANDA WILSON—Recent landscape paintings on board, thru 3/1. Hoffeld, 1020 Madison (734-5505).

TERRY WINTERS—A suite of new lithographs, thru 2/22. Castelli, 4 E. 77th (288-3202).

FRANCISCO ZUNIGA—Twenty years of sculpture and drawings, thru 3/1. Sindin, 1035 Madison (288-7902).

57th Street Area

JOSEF ALBERS—"Variant" and "Homage to the Square" paintings, plus studies on blotting paper, geometric drawings, and machine engravings on vinylite, thru 3/1. Janis, 110 W. 57th (586-0110).

MILTON AVERY—Portraits, including oil paintings and drawings, of the artist's wife and daughter, George Gershwin, Mark Rothko, others; thru 2/27. Borgenicht, 724 Fifth (247-2111).

RONALD BLADEN—Recent sculpture, thru 2/22. Washburn, 42 E. 57th (753-0546); 113 Greene (966-3151).

DEBORAH BUTTERFIELD—Cast bronze horses, approximately 30" x 40", each one an edition of five, thru 2/28. Heesy, 50 W. 57th (245-1420).

BERNARD CHAET—Paintings and watercolors from 1942-1985, of landscapes, still lifes, interiors, thru 3/8. Pearl, 38 E. 57th (838-6310).

MATTHEW DAUB—Recent watercolors and conte crayon drawings of cityscapes and street scenes, thru 3/1. French, 41 W. 57th (308-6440).

JOSEPH DI GIORGIO—A room-sized painting of the Grand Canyon composed of twenty-four panels, plus smaller paintings and works on paper, thru 2/15. Siegel, 24 W. 57th (586-0605).

JIM DINE—New sculpture, paintings, drawings, and prints, thru 2/15. Pace, 32 E. 57th (421-3292).

LOIS DODD/ANNE ARNOLD—Recent landscape paintings/Drawings of animals in landscapes. Thru 2/26. Fischbach, 24 W. 57th (759-2345).

MARCEL DUCHAMP/RAYMOND DUCHAMP-VILLON/JACQUES VILLON—Early works by all three, including paintings, drawings, and sculpture, thru 3/8. Herstand, 24 W. 57th (664-1379).

SHEILA ELIAS—Gestural abstract paintings with color xerox, plastics, metallic paints, and folded canvas in them, thru 3/1. Rosenberg, 20 W. 57th (757-2700).

EUGENIE GERSHOY—Papier-mache, bronze, and terracotta sculpture, thru 2/26. Deutsch, 20 W. 57th (765-4722).

DEWITT HARDY—Recent watercolors of landscapes and figures, thru 2/26. Schoelkopf, 50 W. 57th (765-3540).

REBECCA HORN—Recent mechanized sculptures in a series entitled "The Gold Rush," thru 3/1. Goodman, 24 W. 57th (977-7160).

ROBERTO JUAREZ—New paintings, thru 2/22. Miller, 724 Fifth (980-5454).

KATHE KOLLWITZ/PAULA MODERSOHN-BECKER—Oil paintings, watercolors, drawings and prints by both; thru 3/15. St. Etienne, 24 W. 57th (245-6734).

KIM MAC CONNEL—Recent paintings on stretched canvas, plus painted chairs, thru 3/1. Solomon, 724 Fifth (757-7777).

JAMES MC GARRELL—New paintings and works on paper, thru 3/1. Frumkin, 50 W. 57th (757-6655).

RICHARD MERKIN—Recent paintings in a series entitled, "Broken Blossoms and Other Pictures," thru 2/27. Dintenfass, 50 W. 57th (581-2288).

ROBERT MOSKOWITZ—Recent paintings and drawings, thru 3/1. BlumHelman, 20 W. 57th (245-2888).

IRVING PETLIN—New paintings, thru 3/1. Marlborough, 40 W. 57th (541-4900).

MIES VAN DER ROHE/PAUL RUDOLPH—Designs for country houses and villas, and a selection of furniture studies/Over fifty drawings, including early residences in Florida, multiple dwellings, and public buildings currently under construction in Southeast Asia. Thru 3/1. Protetch, 37 W. 57th (838-7436).

East Village

GUY AUGERI/MIKE BIDLO—Large-scale oil paintings with mixed media attached to the surface/An installation. Thru 2/23. Gracie Mansion, 167 Ave. A (477-7331).

FRANK BIGBEAR JR.—Symbolic landscape paintings, thru 2/27. Bockley, 66 E. 7th (420-9835).

TIM FOLZENLOGEN—Oil paintings of New York City scenes, thru 2/16. S. R. Rage, 430 E. 9th (460-8601).

NANCY GLOVER—Narrative paintings and drawings that incorporate the artist's personal symbols into landscape forms, thru 3/2. Pictogram, 443 E. 9th (865-5476).

LEON JOHNSON—Recent paintings by a young South African artist, thru 3/2. Area X, 200 E. 10th (477-1177).

KEN LUM—Large, vacuum-formed portraits, thru 2/23. Nature Morte, 204 E. 10th (420-9544).

MARK MC CLOUD—Recent clay sculptures, thru 3/2. Sharpe, 175 Ave. B (777-4622).

JUNE MOSS—Figure paintings with a personal, ironic vision of society, thru 3/2. Diaz, 223 E. 10th (420-9174).

PETER NAGY—Recent works, thru 2/23. International With Monument, 111 E. 7th (420-0517).

BARBARA POLLITT—A retrospective of puppets and masks, thru 2/24. Sixth Sense, 525 E. 6th (677-9691).

ANTONIO SANT'ELIA—A retrospective of drawings by this Italian Futurist, thru 2/28. Cooper Union, Third Ave. at 7th St. (254-6300).

KEVIN THOMPSON—Mixed media works incorporating materials such as shag rug, makeup cases, thru 3/9. Parker/Smalley, 322 E. 11th (228-7023).

MIKE TICE—Paintings, drawings, and watercolors of the artist's recollections and fantasies, thru 2/23. Sensory Evolution, 420 E. 13th (505-9144).

BRETT WILSON—Portraits of rock and roll stars, thru 3/3. Jus De Pomme, 338 E. 11th (674-5389).

SoHo and TriBeCa

IDA APPLEBROOG—Paintings about situations from which there is no escape, thru 2/15. Feldman, 31 Mercer (226-3232).

PATRICIA BAIN-SMITH—Paintings that combine contemporary people with art historical icons, thru 2/23. Goldberg, 90 W. Houston (473-6393).

JUDITH BARTOLANI—Free-standing, elliptical sculptures by this young French artist, thru 3/1. Bryers, 111 Greene (925-8058).

ROSS BLECKNER—Recent paintings that explore the artist's interest in the phenomena of light, thru 2/22. Boone, 417 W. Broadway (431-1818).

GREGORY BOTTS—New paintings, thru 3/8. Plumb, 81 Greene (219-2007).

VIVIAN BOWER—Pastel drawings of natural events observed from the water's edge in Provincetown, R.I., thru 3/1. Munroe, 415 W. Broadway (226-0040).

TOBY BUONAGURIO—New ceramic sculpture, thru 2/25. Knowlton, 153 Mercer (431-8808).

KIM CROWLEY—Carvings and constructions with a furniture motif, thru 2/14. Phoenix, 568 Broadway (226-8711).

JOHN DAWSON—Figurative paintings and sculpture, thru 3/12. Segal, 568 Broadway (431-0010).

JANE DICKSON/DICK MILLER—Paintings that depict scenes from Times Square/Polychrome sculpture made from architectural stone embedded with marble chips or glass. Thru 3/5. Alexander, 59 Wooster (925-4338).

JAMES FORD—Stone and metal sculptures with forms derived from domestic furniture, thru 2/15. Stoler, 13 White (966-5090).

FUTURA 2000—Recent paintings, thru 3/1. Semaphore, 462 W. Broadway (228-7990).

JEFF GOMPERTZ—Recent paintings, thru 2/26. Blum Helman Warehouse, 80 Greene (245-2888).

LAURA GRISI—Large-scale collages, thru 3/1. Castelli, 142 Greene (431-6279).

HARMONY HAMMOND—Paintings with anthropomorphic shapes, thru 3/4. Steinbaum, 132 Greene (431-4224).

JAMES HARMON—Neon and blown glass vessels, thru 2/15. Glass Workshop, 142 Mulberry (966-1808).

REUBEN KADISH—A survey of sculpture and works on paper, from 1935–1985, thru 2/22. Artists' Choice Museum, 394 W. Broadway (219-8031).

MARTHA KELLER—Recent abstract paintings with geometric compositions, thru 3/8. Rosenberg, 115 Wooster (431-4838).

BARBARA KRUGER— Black-and-white and color photographs with text, thru 3/2. Nosei, 100 Prince (431-9253).

BIBI LENCEK—Large-scale cut-outs, thru 2/16. Noho, 168 Mercer (219-2210).

JACQUELINE LIMA—Paintings and drawings using curvilinear perspective, thru 2/26. Blue Mountain, 121 Wooster (226-9402).

MATTA—Surrealist works from the '50s and '60s, thru 2/22. Totah-Stelling, 152 Wooster (475-8330).

IRVING NORMAN—Paintings about the human condition, from 1965–1985, thru 2/15. Alternative Museum, 17 White (966-4444).

ORSINI—Paintings in a series entitled "Ashokan View," thru 3/8. Baum, 109 Hudson (695-7200).

MICHELE OWINGS—Recent paintings, thru 2/13. Erpf, 568 Broadway (925-6160).

JEAN-PIERRE RAYNAUD—Tile reliefs, paintings, and sculpture, from 1974–1985, thru 2/22. Carpenter + Hochman, 420 W. Broadway (219-0110).

ROBERT ROHM—Recent sculpture, thru 3/1. O.K. Harris, 383 W. Broadway (431-2600).

DEBORAH ROSENTHAL—Abstract paintings with patterning based on Romanesque, Gothic and Islamic manuscripts and architectural ornaments, thru 2/26. Bowery, 121 Wooster (226-9543).

EDWARD RUSCHA/NASSOS DAPHNIS—New paintings by both. Thru 3/1. Castelli, 420 W. Broadway (431-5160).

RICHARD SABA—Recent abstract paintings, thru 3/12. Milliken, 98 Prince (966-7800).

SALVO—Paintings of landscapes and street scenes with geometric compositions, high-key colors, thru 3/1. Gladstone, 99 Greene (431-3334).

RENE SANTOS—Portraits of historical figures, in oil and encaustic on linen, thru 3/5. Brown, 100 Greene (219-1060).

LEON POLK SMITH—Abstract paintings and drawings from the past five years, thru 3/1. DiLaurenti, 383 W. Broadway (925-5095).

SERGE SPITZER—"About Sculpture"—an installation and related drawings, thru 2/13. Brandt, 568 Broadway (431-1444).

JANA STERBAK/KRZYSZTOF WODICZKO—Steelwire sculptures of dresses, with incandescent filament wrapped around them/Photographs of architecture with images projected onto it. Thru 2/15. 49th Parallel, 420 W. Broadway (925-8349).

STEEL STILLMAN—Mixed-media photographs using collage, mirrors, and painting, thru 2/26. Gibson, 568 Broadway (925-1192).

JIM SULLIVAN—Paintings with a theatrical quality, of dramatic, and/or romantic scenes about to occur, thru 3/5. Hoffman, 429 W. Broadway (966-6676).

ANDREAS WEISHAUPT—Recent tempera paintings that depict commonplace objects, such an umbrella or a chimney, detached from their everyday functions, thru 2/28. Sander, 51 Greene (219-2200).

TREVOR WINKFIELD—Paintings with a witty, graphic style that has its roots in heraldry and 19th-century English illustration, thru 3/1. Thorp, 103 Prince (431-6880).

TERRY WINTERS—Recent oil paintings with abstracted organic forms, thru 3/1. Sonnabend, 420 W. Broadway (966-6160).

JEAN ZALESKI—Recent paintings of trees, thru 2/28. Starkman, 465 W. Broadway (228-3047).

Other

RON JANOWICH—Large-scale paintings on shaped canvases, thru 2/25. Cornelius, 170 Fifth (243-7171).

BERND NABER/UTE ARLEFF—Textured, monochromatic paintings/Paintings with whirling sexual imagery, bright colors. Thru 3/2. Bernarducci, 17 E. 17th (206-7578).

DR. JUMA SANTOS/TIM ROLLINS AND THE K.O.S. GROUP—Photographs by this percussionist, from 1970–1985/Collaborative paintings. Thru 3/26. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

SHAFIQUE UDDIN—Recent paintings by this young artist from Bangladesh, thru 3/5. Ala, 32 W. 20th (741-3344).

PAUL WERNER—Drawings inspired by Medieval art and post-structuralist theories of language, thru 2/28. New School, 66 W. 12th (741-5687).

GROUP SHOWS

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). A commemorative exhibit to mark the 50th anniversary of the American Artists' Congress, with works by Abbott, Avery, Calder, Crawford, Holty, Strand, others; thru 3/1.

BERNARD—33 E. 74th (988-2050). 20th-century American and European paintings, drawings and sculpture, including works by Balthus, Beal, Csernus, Dubuffet, Paladino, others; thru 3/1.

GALDY—19 E. 71st (517-8676). Dutch and Flemish Old Master drawings, from the 16th-17th centuries; thru 3/15.

GERST—685 Madison (751-5655). Works by Impressionists and Post-Impressionists, including Chagall, Guillaumin, Miro, Picasso, Valtat, others; thru 2/28.

GRAHAM—1014 Madison (535-5767). Paintings by American artists who lived in Europe between 1850 and 1930, including Anshutz, du Bois, Gay, Hunt, Murphy, others; thru 2/22.

HAIME—1000 Madison (772-7760). Drawings by sculptors, including Acconci, Archipenko, Aycock, Bourgeois, Hunt, Penone, Rickey, others; thru 3/1.

HIRSCHL & ADLER—21 E. 70th (535-8810). Drawings selected from The Drawing Society's membership, spanning four hundred years, by Caravaggio, Degas, Homer, Matisse, Picasso, Tiepolo, others; 2/12–3/8.

KREN—22 E. 65th (861-9933). Works that explore the nature of black, by Bamana, Dogon, Fautrier, Fontana, Knoebel, Rainer, others; thru 3/1.

LA BOETIE—9 E. 82nd (535-4865). Paintings by Delaunay, Grosz, Klee, Nolde, Schiele, Schwitters, others; thru 3/29.

PERLS—1016 Madison (879-7440). Paintings and sculpture by Braque, Calder, Chagall, Dali, Maillol, Soutine, others; thru 3/15.

STONE—48 E. 86th (988-6870). Works by Jurkiewicz, McLaughlin, Renouf; thru 2/28.

57th Street Area

DEL RE—41 E. 57th (688-1843). "Sculpture for Public Spaces: Maquettes, Models, and Proposals," with works by Appel, Arman, Burton, Oldenberg, Paladino, Segal, others; thru 3/1.

FITCH-FEBVREL—5 E. 57th (688-8522). Paintings by LeGrand, Steinlen; works on paper by Besnard, Helleu, Riviere, Robbe; thru 3/29.

GRAND CENTRAL—24 W. 57th (867-3344). Seascapes and marine paintings by Bernstein, Blossom, Fraser, Powell, Waugh, others; thru 2/22.

HARBOR—24 W. 57th (307-6667). Etchings, lithographs, and engravings by 18th- and 19th-century artists, including Arms, Benton, Haden, Kent, Sloan, Whistler, others; thru 2/28.

SCHMIDT-BINGHAM—41 W. 57th (888-1122). Figurative works by Alsop, Magee, Meyer, Treiman, Wilde, others; thru 3/1.

East Village

AVENUE B—167 Ave. B (473-4600). Works by Brockley, Costan, Edwards, Larmee, Lucas, Lund, Schaper, Stoliar, Valentine; thru 3/2.

B-SIDE—543 E. 6th (477-6792). Works by Bidlo, Connelly, Cutrone, Greenblat, others; thru 2/16.

CERIGO—202 Ave. A (777-2579). Photographs with the common theme of sadness, by Carey, Cunningham, Curtis, Leatherdale, Michals; thru 3/2.

P.S. 122—9th St. and First Ave. (228-4249). "Wild Surmise"—works by Beube, Buhler, Green, Pfriender; thru 2/23.

ZEUS TRABIA—437 E. 9th (505-6330). Works by women artists in homage to Ana Mendieta, by Azara, Carvalho, DuBasky, Edelson, Pindell, Schneeman, others; thru 2/23.

SoHo and TriBeCa

ARBITRAGE—99 Spring (334-9755). Paintings by Cruz, Gaudnek, Grass; thru 3/1.

ADLER—578 Broadway (925-3336). Abstract paintings by Gold, Murray, Umlauf; thru 2/22.

ARTISTS SPACE—223 W. Broadway (226-3970). Sculpture by Harvey, Hoke, Schiff, Taho, Wurtz, Yamaguchi; thru 2/22.

BLOM & DORN—164 Mercer (219-0761). Paintings by Marchand, Menses, Migno; thru 3/23.

CERES—91 Franklin (219-9590). "The Heroic Female: Images of Power," with works by 130 women artists, including Bishop, Bourgeois, Hammond, Lanyon, Shapiro, others; thru 3/1.

CLOCKTOWER—108 Leonard (233-1096). Three exhibits organized by the Women's Caucus for Art, "Costumes, Masks and Disguises;" "Letters;" "Progressions: Cultural Legacy;" thru 3/15.

FIRST STREET—386 W. Broadway (226-9011). "Innocence and Experience," with works by Grooms, Kostabi, Neel, Smithson; thru 2/26.

GERMANS VAN ECK—420 W. Broadway (219-0717). Sculpture "after nature," by Breivik, Fasnacht, Puryear, Richter, Roosen, Therrien, Wood; thru 2/22.

HENOCH—80 Wooster (966-6360). "The Chair"—sculpture, paintings and furniture by Chorao, Despard, Ferguson, Greene, Lang, Newman, others; thru 3/9.

KIND—136 Greene (925-1200). Sculpture by Ashby, Brown, Dawson, Jimenez, Wharton, others; thru 3/1.

LITTLEJOHN-SMITH—133 Greene (420-6090). Works by women artists, including Damast, Fels, Fisher, Kane, Opron, Scheinman, Steele, Terranova, Weber; thru 3/2.

METRO PICTURES—150 Greene (925-8335). Works by Bender, Bolande, Dwyer, Holzer, Kruger, Lawler, Lemieux, Levine, Sherman, Simmons, Wachtel; thru 2/22.

TWINING—568 Broadway (431-1830). Paintings by Hoffman, Lawley, Wofford; thru 2/22.

VISUAL ARTS—137 Wooster (598-1221). Installations by Mignon, Shamir, Sheinfeld, Webber; thru 2/16.

Other

BARUCH—17 Lexington (505-2192). Photographs by painters and sculptors, including Arman, Christenberry, Hockney, Lewitt, Rauschenberg, others; thru 3/14.

FELICE—141 E. 56th (752-7567). Paintings, pastels, and drawings by Barker, Correale, Johnson, Smith, Zganiacz; thru 2/28.

PRATT—160 Lexington (718-636-3517). "Spirit Tracks: Big Abstract Drawing," with works by Bochner, Buchwald, Cole, Cote, Di Donna, Green, others; thru 3/8.

P.S. 1—46-01 21st St., Long Island City (718-784-2084) Wed.-Sun. 12-6. "Contemporary American Landscape," with works by Bruch, Budd, Hansell, Horn, Lobe, Matlin, Mueller, Palazollo, Provisor, Ranney, Ross, Visscher, Wagner, Weiner, Wynne; thru 3/23.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West at Orange St., Brooklyn (718-875-4031). "Fictional Spaces"—small-scale environmental sculpture by Aprile, Leopold, Rhodes, Rosenberg, Watkins; thru 3/8.

TOSSAN-TOSSAN—305 E. 50th (688-1574). Works by Guerrero, Beuys, Delgado, Teixidor, others; thru 2/28.

PHOTOGRAPHY

MARY ELLEN ANDREWS—Color photographs of transvestites, thru 3/8. Herlin, 68 Thompson (431-8732).

BURDEN—20 E. 23rd (505-5555). Contemporary studio tableaux by Blell, Charlesworth, Nagatani, Nicosia, Tracey; photographic illustrations by Lejaren a Hiller; thru 3/29.

BEATRICE HELG/GRACE KNOWLTON—20 x 24 Polaroids of surreal still-lifes/Photographs that are minimalist abstractions of architectural spaces. Thru 3/1. Witkin, 415 W. Broadway (925-5510).

I.C.P.—1130 Fifth Ave. (860-1783). Tues. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6. Photographs that satirize commercial advertising photography by Frank Majore; Idas Y Caos: Trends in Spanish Photography, 1920–1945, thru 2/16.

LEDEL—168 Mercer (966-7659). Pinhole photographs by Babcock, Hackett, Renner, Sheer, Thorne-Thomsen, Wright; thru 2/28.

CARL MYDANS—Photographs taken while on assignment for *Life*, thru 3/8. ICP/Midtown, 77 W. 45th (536-6443) Mon.-Fri. 11-6, Sat. 12-5. $1 admission.

PFEIFER—568 Broadway (226-2251). Photographs by Enos; sculptural assemblages by Johnson; thru 3/14.

PRAKAPAS—19 E. 71st (737-6066). Modernist photographs by Man Ray, Moholy-Nagy, Rodchenko, Steiner, Smith, others; thru 3/8.

CHARLES PRATT—Photographs from his book, "The Garden and the Wilderness," thru 3/3. Overseas Press Club, 52 E. 41st (679-9650).

SPANISH INSTITUTE—684 Park (628-0420). "Arcadian Images—The Spanish Landscape Through Pictorialist Photography," thru 2/28.

WEEGEE—Vintage prints by this famous photojournalist, taken between 1935–1950, thru 2/22. Miller, 38 E. 57th (319-1800).

WOLF—30 W. 57th (568-8432). "Street Photography: New York," with works by Abbott, Cartier-Bresson, Evans, Friedlander, Kertesz, Papageorge, Winogrand, Weegee, others; thru 3/1.

PERFORMANCE

HENRY STREET SETTLEMENT—466 Grand (598-0400). 2/14 at 7:30: An evening of performance events by Joan Evans, Tannis Hugill, Vernita Nemec, Lynn Swanson, Urban Bush Woman. $4.

LIMBO—647 E. 9th (228-3000). 2/12-15 at 8, 2/16 at 6: Diary of a Sonambulist. $6, $8.

PERFORMING GARAGE—33 Wooster (966-9796). 2/12-16 at 8:30: Yoshika Chuma and The School of Hard Knocks in "The Housing Project." $9.

P.S. 122—150 First Ave. (477-5288). 2/14-16 at 9: Ann Carlson. $6. 2/16 at 4: Eva Welchman, Jennifer Miller, Henry Beer. $4.

THE KITCHEN—512 W. 19th (255-5793). 2/12-15 at 9: 8BC Nights. $6.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . .Masterpieces of the American West; thru 2/16 . . . "Brazilian Princess," The World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . .Kushan Sculpture: Images From Early India; 2/13–4/6.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . .Hidden Heritage: Afro-American Art, 1800–1950; thru 3/9.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Traditions in Clay: Sculpture from the Collections of the Brooklyn Museum; thru Feb . . . Black and White Photography: Recent Acquisitions form the Brooklyn Museum Collection; thru 2/17 . . .From Indian Earth: 4,000 Years of Terracotta Art; thru 4/14 . . . Three Paintings for One Wall by Charles Clough; thru 2/17 . . . Second Drawing National; thru 4/14 . . .Public and Private: American Prints Today; thru 4/28 . . .The Hillman Foundation Collection of Modern French Painting; 2/15–1/5/87 . . . Contemporary American Ceramics; thru May.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.-Fri. 10-5, Sat. 11-5, Sun. 12-5. $2:50, seniors and students $1:50. GURO Art of the Ivory Coast; thru 4/6.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors and students $1, free Tues. after 5 . . . Golden Eye: An International Tribute to the Artisans of India; thru 2/23 . . . Advertising America; thru 3/9 . . .Memphis/Milano; thru 4/13.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1, students and seniors 50¢. Sun. 1-6; $2. Children under 10 not admitted. Ingres and the Comtesse d'Haussonville; thru 2/16.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students and seniors $1.75. (Free Tues. 5-8). Transformations in Sculpture: Four Decades of American and European Art; thru 2/16 . . .Recent Acquisitions; thru 3/9.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $4.75, children $2.50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit. The Hall of Honor, living memorial to American heroes . . . A full-size replica of World War I S.E.5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8, (free 5-8). Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . Jews of India; thru 2/16 . . . Fantasy and Form in the Hanukkah Lamp; thru 2/16 . . .The Holocaust by George Segal . . . SNEH by Buky Schwartz; thru June.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Liechtenstein: The Princely Collections; thru 5/4 . . . Keynotes: Two Centuries of Piano Design; thru 2/23 . . . Andre Kertesz: Of Paris and New York; thru 2/23 . . . Eighteenth-Century American Furniture: The Late Colonial Period; thru 3/5 . . . Costumes of Royal India; thru 8/31 . . . A Picture of Medieval Life; thru 6/29 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggested donation. . .The Apocalypse: 950–1800; thru 4/13 . . . Italian Drawings from the Collection of Duke Roberto Ferretti; 2/14–4/20 . . .Catchpenny Prints; 2/14–4/20 . . .Scientific Autographs; thru 4/13.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $l; free Tues. eve. Ape to Zebra: A Menagerie of New Mexican Wood Carvings; thru 2/16 . . . An Art of Deception: American Wildfowl Decoys; thru 2/16 . . . Children in Red by Ammi Phillips; thru 2/16..

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern . . .I Need No Blanket: Hide Robes from the Great Plains; thru 12/20.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily . . . Mobil & Masterpiece Theatre: 15 Years of Excellence; thru 4/4...Discovery: James Dean: The Television Work; thru 4/29.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Daily 12-6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history and development of holography . . . Light Years . . . Dieter Jung: Installations; thru 9/14 . . . Illusion: Between Life and Art; thru 9/14.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11-6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. (Thurs. 5-9 pay as you wish)- . . .Variants; thru 3/11 . . . Bill Jensen: First Etchings; thru 3/4 . . .Contemporary Works from the Collection; thru 4/1 . . .Mies Van Der Rohe Centennial Exhibition; thru 4/15.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr . . . A Frog He Would A Wooin'—an Amphibious Festivity; thru 3/2 . . . Light as a Feather; thru 4/12 . . . Saving Faces: Collecting Images of Broadway's Brightest; thru 3/17 . . .Stuart Davis' New York; thru 3/16 . . .Beyond the Golden Door; thru 2/11 . . . Statue of Liberty Centennial; thru 11/9 . . .**Theatre Museum in the Minskoff Arcade:** Cast of One: One-Person Shows on the New York Stage; thru Oct.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2:50, seniors and students $2. Collection for a King: Old Master Paintings from the Dulwich Picture Gallery; thru 2/15 . . .1985 Academy Press Portfolio Prints; thru 2/16 . . . 1985 Architectural Awards for Unbuilt Projects; thru 2/13.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8. Thurs.-Sun. 12-6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. Choices: Making an Art of Everyday Life; thru 3/30.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . The Statue of Liberty Centennial Celebration; thru 3/16 . . . The Great Fire of 1835: Sesquicentennial Anniversary; thru 3/2 . . . Niagara: Two Centuries of Changing Attitudes, 1697–1901; thru 4/27 . . . Prized Prints: Rare American Prints Before 1860; thru 4/20.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10-6; some collections to 9 . . .Landmarks in English Literature; 4/16 . . .Tales of Japan: Scrolls and Prints; thru 3/25. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. A Lover and His Lass; thru 2/22 . . .**Schomburg Center:** Freedom's Journals: The Black Press in New York State; thru 4/20.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.-Fri. 10-5; Sat.-Sun. 12-5:30. Contribution suggested. The Real Big Picture; thru 3/19 . . .Color Field Paintings by Phil Sims; thru 3/16 . . . New York City Work and Working: W.P.A. Photographs; thru 3/16 . . . Dennis Farber: Paintings; thru 3/16 . . .The New Society of American Artists in Paris 1908–1912; thru 4/6.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . High Styles: 20th-Century American Design; thru 2/16 . . . Three Printmakers: Selected Prints by Jennifer Bartlett, Susan Rothenberg, and Terry Winters; 2/12–4/27 . . . Eric Fischl; 2/18–5/11. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Urban Pleasures: New York 1900–1940; thru 4/3. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts., (554-1113). Figure as Subject: The Last Decade; thru 6/4.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 2/12 at 10 & 2: Worldwide Stamps and Postal History. On view from 2/10. 2/13 at 2: Impressionist and Modern Paintings, Drawings, and Sculpture. On view from 2/8. **East,** 219 E. 67th St. (606-0400). 2/13 at 10: Antique and Fine Jewelry. On view from 2/8. 2/18 at 10: European and American Paintings. On view from 2/14.

DOYLE—175 E. 87th St. (427-2730). 2/12 at 10 & 2: Important Estate Jewelry. On view from 2/8. 2/13 at 2 & 7: Property from the Estate of Ruth Gordon including designer clothes and Accessories, Cinematic and Theatrical Memorabilia. On view from 2/8.

PHILLIPS—406 E. 79th St. (570-4830). 2/15 at 10:30: Paintings, Drawings, Watercolors and Prints, including Books and Manuscripts. On view from 2/8.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 2/14 at 10:15 & 2: Fine Books and Manuscripts including Important Literature and Literary Manuscripts. On view from 2/8. 2/15 at 10:15 & 2: Watches. On view from 2/8.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, February 12

NEW YORK PHILHARMONIC/JUILLIARD ORCHESTRA, Zubin Mehta conductor. Overture to Weber's *Der Freischutz*; Schubert's Ninth Symphony and excerpts from Wagner's *Ring*. Avery Fisher Hall at 8. $12.50.

EARL WILD, pianist. "Liszt the Poet," first of three recitals. Carnegie Hall at 8. $10–$17.50.

JOEL KROSNICK, cellist/**GILBERT KALISH,** pianist, with violinist Curtis Macomber. Music by Cowell, Ran, Babbitt, Brahms. Carnegie Recital Hall at 8. $10.

MUSIC BY TZIPORA H. JOCHSBERGER—The Hebrew Arts Concert Choir, Yaacov Bergman conductor; vocal and instrumental soloists. Merkin Concert Hall at 8. $8.

8 B.C. NIGHTS—At 9, SPEAR. At 11, Jo Andres. At midnight, the Wayfarers. With projections and videos. The Kitchen, 512 W. 19th St. (255-5793). $6.

EMPIRE BRASS QUINTET—Works by Bach, Handel, Etler, others. Mannes College of Music, 150 W. 85th St. (580-0210), at 7. Free.

JUILLIARD STUDENTS—Alice Tully Hall at 1. Free.

JULIANA OSINCHUK, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

JAMES R. LAWSON, carillonneur. Music for Lincoln's Birthday, including Civil War songs and works by black American composers. Riverside Church, the Drive at 122nd St., at noon. Free.

JOE AND ANTOINETTE MCKENNA—Traditional music for uilleann pipes and harp. Eagle Tavern, 355 W. 14th St. (924-0275), at 8 and 10. $5.

Thursday, February 13

NEW YORK PHILHARMONIC, Zubin Mehta conductor; cellist Yo-Yo Ma. Elgar's Cello Concerto; Bruckner's Symphony No. 4. Avery Fisher Hall at 8. $6–$30. Note: open rehearsal Thurs. only, at 9:45 a.m.; $3.

ZAGREB PHILHARMONIC, Pavle Despalj conductor; cellist Valter Despalj. Sorkocevic's Symphony No. 7; Haydn's Cello Concerto in D, Op. 101; Schubert's Symphony No. 9. Carnegie Hall at 8. $8–$12.50.

Y CHAMBER SYMPHONY, Gerard Schwarz conductor. "Musically Speaking: Color in Music." Ravel's *Ma mere l'oye* Suite; Schubert's Symphony No. 9. 92nd Street Y at 8. $15.

JEFFREY SIEGEL, pianist. "Keyboard Conversations: Debussy, the Sublime Sensualist." Carnegie Recital Hall at 8. $10.

CONCERTS PLUS, with Martin Bookspan host. "Alter Egos": Beethoven's Trio, Op. 11; Brahms's Trio, Op. 114; Schubert's *Der Hirt auf den Felsen*; Brahms's Trio, Op. 40. Soprano Beverly Hoch, violist Kim Kashkashian; the Yuval Trio. Merkin Concert Hall at 8. $12.

JAN OPALACH, bass-baritone, with pianist Ted Taylor. A salute to the Liberty Centennial, with music by Ives, Schumann, Chabrier, Duparc, Chausson, and contemporary Americans including Talma and Schuman. Alice Tully Hall at 8. $10.

MANNES ORCHESTRA, Yakov Kreizberg conductor. Overture to Mozart's *Le Nozze di Figaro*; Loeb's Symphony No. 4; a concerto, to be announced; Dvorak's Symphony No. 7. Symphony Space at 8. Free.

BOSTON MUSEUM TRIO, with Frans Brueggen on recorder. Works by Couperin, Telemann, Rameau, Bach. Metropolitan Museum at 8. $10.

MANHATTAN CONTEMPORARY ENSEMBLE, Glen Cortese, David Gilbert conductors. Berg's Chamber Concerto; Berio's *Laborintus II*. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

A KURT WEILL EVENING, by the Center for Contemporary Opera, Richard Marshall conductor. *Songspiel Mahagonny*, *Der Jasager*, in English. Staging by Patricia Heuermann. Fourth Universalist Church, C.P.W. and 76th St. (874-0245), at 8. $12.

8 B.C. NIGHTS—See 2/12. Tonight: At 9, SPEAR. At 11, James Seina and Chazz Dean. At midnight, They Might Be Giants.

BOEHM QUINTETTE—With violinist Masako Yanagita, pianist Abba Bogin. Works by Holst, Gould. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

MOZART AT NOON—Lincoln Center Library at noon. Free.

JOHN CONNOR, organist. Works of Bach, Mendelssohn, Dupre, Langlais. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

DIANNE LEGRO, singer; romantic songs for Valentine's Day. Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guest artist Daniel Phillips, violinist. Prokofeiv's Overture on Hebrew Themes; Beethoven's Trio in c, Op. 1, No. 3; William Thomas McKinley's Sonata for Viola and Piano (world premiere); Elgar's Quintet in a, Op. 84. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn Heights (718-834-8794), at 8. $12.

BARGEMUSIC—Violinist Hamao Fujiwara, cellist Gary Hoffman, pianist Diane Walsh. Works by Bach, D. Scarlatti, Dvorak. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Note: phone about the bus to the barge.

DAVID EYGES TRIO—Jazz for cello, guitar, and drums. Riverdale Y, 5625 Arlington Ave., Bronx, at 8. $5.

Friday, February 14

BRANDENBURG ENSEMBLE, Alexander Schneider conductor; pianist Emanuel Ax. Haydn's Symphony No. 57; Mozart's Piano Concerto in E-flat, K. 271; Bach's Piano Concerto No. 5 and Brandenburg Concerto No. 3. Avery Fisher Hall at 8. $9–$17.50.

NEW YORK PHILHARMONIC—See 2/13. Today at 2.

CHAMBER MUSIC SOCIETY—See 2/13 for program. Tonight at Alice Tully Hall at 8. $15.

NEW YORK STRINGS, with jazz clarinetist Eddie Daniels. "Essentially Ellington." Carnegie Recital Hall at 8. $12.

KENNY DAVERN, clarinetist/**DICK WELLSTOOD,** pianist, with drummer Chuck Riggs. Jazz at 6. New School, 66 W. 12th St., at 6. $6.

SACRED MUSIC AND DANCE OF HAITI AND CUBA—"Voices of the Americas." La Troupe Makandal, Orlando Puntilla y su Nueva Generacíon. Washington Square Church, 135 W. 4th St. (362-3366), at 8. $10.

PEOBO BRYSON/THE O'JAYS/THE MANHATTANS—"A Valentine's Day Special." Beacon Theater, Broadway at 74th St. (787-1477), at 8 and midnight. $22.50.

8 B.C. NIGHTS—See 2/12. Tonight: At 9, SPEAR. At 11, Karen Finley. At midnight, His Master's Voice.

LINDA KUNDELL, vocalist. Lincoln Center Library at 4. Free.

MANDEL & LYDON—Music and comedy for St. Valentine's Day. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

MUSIC FOR HOMEMADE INSTRUMENTS, led by Skip La Plante. Tenth-anniversary concerts, at 262 Bowery (279-4200), at 8, through Sun. $5, children $2.

SUSAN OSBORN, vocalist. Love songs from jazz, spirituals, folk, pop. P.S. 199, 270 W. 70th St. (219-2527), at 8. $8.

JOHN MCCUTCHEON, one-man folk festival. P.S. 41, 116 W. 11th St. (594-8833), at 8. $8, children $4.

KEN LAUFER, pianist-comedian. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

DICK MELDONIAN, soprano-saxophonist. Jazz at Noon, a lunch-hour jam session. Upstairs at Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

BROOKLYN PHILHARMONIC, Lukas Foss conductor; violinist Ruggiero Ricci, soprano Bianca Sauler. Sibelius program, including *In Memoriam* (N.Y. premiere); Five Symphonic Songs (N.Y. orchestral premieres) and the Violin Concerto in d. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $8–$18.

LEHMAN COLLEGE JAZZ ENSEMBLE, Stanley Cowell director and pianist. Lehman College Center, Bedford Park Blvd. West, Bronx, at 12:15. Free.

Saturday, February 15

JEAN-PIERRE RAMPAL, flutist, with flutists Eugenia Zukerman and Julius Baker, harpsichordist John Steele Ritter, and a 20-flute choir. Works by Bach, Mozart, Telemann, Molter, Boismortier. Carnegie Hall at 8. $12–$20.

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; violinist Elmar Oliveira. Ravel's *Ma mere l'oye* Suite; Hugh Aitken's Violin Concerto (world premiere); Schubert's Symphony No. 9. 92nd Street Y at 8. $12.50–$17.50.

NEW YORK PHILHARMONIC—See 2/13.

YALE CHAMBER MUSIC—Works by Powell, Hugh Aitken (premiere), Hindemith, Chausson. Merkin Concert Hall at 8. $7.50.

GOODMAN CHAMBER CHOIR, Andrea Goodman conductor; tenor Thomas Baker, harpist Barbara Allen, organist Harry Huff. Music by Janacek (two N.Y. premieres), Copland, Faure, Mendelssohn. St. Peter's Church, Lexington Ave. and 54th St. (260-6566), at 8. $10.

TRADITIONAL HAWAIIAN MUSIC AND DANCE, with Kamaki Kanahele and Company, Mahina Bailey, Jimmy

Kaina, Clyde Sproat and Karin Halea Mau. Chants, hula, and cowboy songs. Carnegie Recital Hall at 8:30 (sold out) and midnight. $10.

AMERICATHON—A concert for the American Music Festival of WNYC-FM. With Stephen Albert, Milton Babbitt, Steve Reich, William Bolcom, Bonnie Barnett, others. Performances and discussion, hosted by Nancy Shear. New School, 66 W. 12th St., 1–11 p.m. (broadcast, WNYC). Free.

TRIBUTE TO ALEC WILDER—Carnegie Recital Hall at 2.

AYCA G. DUNNIGAN, pianist. Bach, Beethoven, Chopin. Carnegie Recital Hall at 5:30. $40 (516-364-1999).

ARTHUR BLYTHE GROUP—Jazz. Greenwich House, 27 Barrow St. (431-3009), at 9:30 and 11. $10.

KEVIN BURKE/ANDY IRVINE/GERRY O'BEIRNE/JACKIE DALY—"The Legends of Irish Music." BMCC Triplex, 199 Chambers St. (618-1980), at 8. $10, $12.

NANCY WILSON, Baroque-violinist, with Paul O'Dette on lute and theorbo. Works by Uccellini, Vitali, Fontana, others. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

BILL BARRON QUARTET—"Dedicated to the Duke, the Count, and the Other Aristocrats." Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $10.

8 B.C. NIGHTS—See 2/12. Tonight: At 9, SPEAR. At 11, Ellen Fischer. At midnight, Live Skull.

MUSIC FOR HOMEMADE INSTRUMENTS—See 2/14.

TIGGER BENFORD—"Clapping Stamping Stroking," an evening of original percussion music. With drummer-dancer Martha Partridge, flutist Peter Bacchus. The Tea House, New York Open Center, 83 Spring St. (675-4565), at 9. $6.

MIRANDA WU, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

DAVID KOREVAAR, pianist. Music of Faure, Busoni, Schumann. Camilleri Pianos, 121 W. 19th St., at 5, with wine and cheese to follow. Free.

YOUNG ARTISTS CONCERT—Lincoln Center Library at 2:30. Free.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; violinist Ida Kavafian. Akmal Parwez's *The Chenab* (world premiere); Dvorak's Violin Concerto; Shostakovich's Symphony No. 5. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8:30, with a pre-concert lecture by Mr. Parwez at 7:30. $12–$15.

MONTSERRAT CABALLE, soprano, with pianist Miguel Zanetti. Arias and songs by Vivaldi, Rossini, Chapi, Massenet, others. Brooklyn Center at Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 8. $10–$20.

BROOKLYN PHILHARMONIC—See 2/14.

STEPHEN BURNS, trumpeter, with clarinetist Jean Kopperud, trombonist John Rojak, John Van Buskirk, pianist and synthesizer player. Music by Stevens, Satoh (world premiere), and *Leben*, a multimedia performance in progress, music by Stockhausen, conceived and directed by Burns and Damon Santostefano, choreography by Felix Blaska. New Music Festival, the Arts at St. Ann's, St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn (718-834-8794), at 8. $10.

FRANS BRUEGGEN AND FRIENDS, a.k.a. the recorder trio Sour Cream. Music from the Renaissance to today. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8:30. $9.

Sunday, February 16

PRAGUE CHAMBER ORCHESTRA, with cellist Daniel Veis, guitarist Lubomir Brabec. Schubert's Overture in the Italian Style; Rodrigo's Concierto de Aranjuez; Tchaikovsky's Variations on a Rococo Theme; Beethoven's Symphony No. 1. Avery Fisher Hall at 3. $8–$15.

CHAMBER MUSIC SOCIETY—See 2/13 for program. Today at Alice Tully Hall at 5. $15.

Y CHAMBER SYMPHONY—See 2/15. Today at 3.

NEW YORK YOUTH SYMPHONY, David Alan Miller conductor; soprano Lauren Wagner. Kamran Ince's *Infrared Only* (world premiere); Shostakovich's Symphony No. 9; Griffes's *Three Poems of Fiona MacLeod.* Carnegie Hall at 3. Free.

CHESTER STRING QUARTET—Quincy Porter's Quartet No. 3; Franck's Quartet in D; Mozart's Quartet No. 4, K. 157. Merkin Concert Hall at 3. $8.

ELIZA GARTH, pianist, with violinist Cyrus Stevens, violist Lois Martin, cellist Sarah Carter. David Froom's Quartet for Piano and Strings (world premiere); works by Davidovsky, Goehr, Brahms. Merkin Concert Hall at 8. $6.

CURTIS INSTITUTE OF MUSIC STUDENTS—Chamber music by Mozart, Fukushima, Schoenberg, Schumann, Brahms. Carnegie Recital Hall at 2.

CLAUDE JAY, with Delores Hall. "Songs of Inspiration," honoring Martin Luther King Jr. Carnegie Recital Hall at 8:30. $12, $15.

ABBEY LINCOLN/AHAMAD JAMAL/CHICO HAMILTON—Jazz at the Apollo Theater, 253 W. 125th St. (749-5838), at 5. $5–$15.

L.I.U. (BROOKLYN CENTER) BIG BAND, Pete Yellin director; Benny Powell, Eddie Henderson, Bob Mintzer. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. $5.

HARLEM PIANO TRIO—Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:30. Free.

MUSIC FOR HOMEMADE INSTRUMENTS—See 2/14.

AMERICAN LANDMARK FESTIVALS BENEFIT—June Lebel, host; with pianists Artur Balsam, Francis Heilbut, Zaidee Parkinson; mezzo-soprano Bianca Berini, Dadap-Ma Duo, guitar and violin; violinist Eva Grusser, cellist Nathaniel Rosen, viola duo Emanuel Vardi and Lenore Weinstock. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $50.

BARGEMUSIC—See 2/13. Today at 4.

QUEENS SYMPHONY ORCHESTRA—See 2/15. Today at 2.

FRANS BRUEGGEN AND FRIENDS—See 2/15. Today at 2.

BROOKLYN PHILHARMONIC—See 2/14. Today at 2.

BLACK HERITAGE CONCERT—Performers include soprano Alpha Floyd, mezzo-soprano Hilda Harris, the Chevalier de St. Georges String Trio, the Marie Brooks Dance Theater, and more. Klitgord Auditorium, N.Y.C. Technical College, 285 Jay St. at Tillary St., Brooklyn (718-643-5511), at 4. $10, or $15 with reception.

CAROLINE STEWART, soprano. Brooklyn Museum, Eastern Pkwy., at 1:30. Free.

JOHN BLAKE/VIC JURRIS—Snug Harbor Cultural Center, 914 Richmond Terrace, S.I., at 3. Free.

CONCERTS IN CHURCH SPACES—Music Before 1800, with singer Andrea von Ramm. American premiere of Stradella's oratorio *San Giovanni Battista*. **Corpus Christi,** 529 W. 121st St., at 3. $8 . . . Soprano Sharon Miller-Spinetti, tenor Arturo Spinetti, pianist John Cartwright. Operatic love duets. **Epiphany,** York Ave. and 74th St., at 2:30. $5 . . . New York Philharmonic Ensembles. Music by Jacob Druckman, Brahms, Tchaikovsky. **Holy Trinity,** 316 E. 88th St., at 5. $10 . . . Bronx Arts Ensemble, with soprano Edith Gordon Ainsberg. Chamber music of colonial America. **Mediator,** Kingsbridge Ave. and W. 231st St., Bronx, at 2. Free . . . The Inspirational Choir of the church, JoAnn Richardson Joubert director. Gospel music by Crouch, Hawkins, Burley, celebrating Black History Month. **Riverside,** the Drive at 122nd St., at 4. Free. Preceded at 3 by a carillon recital by James R. Lawson . . . Harpsichordist Gerald Ranck. Book II, part 2, of Bach's *Well-Tempered Clavichord* and solo concertos IV, V, VI, transcribed from Vivaldi. **St. John the Divine,** Amsterdam Ave. and 112th St., at 3:30. Free . . . **St. Peter's Lutheran,** Lexington Ave. and 54th St. At 2: Trumpeter Mary Hastings, with organist John Hirten. Works by Sampson, Handel, Bach; free. At 7: Pianist Mannie Banks. Songs of Gershwin, Porter, Ellington, others; $5.

Monday, February 17

NEW YORK PHILHARMONIC—See 2/13.

ROYALE TRIO—Works of Damase, Haydn, Casella, Martinu, Czerny. Carnegie Recital Hall at 8. $7.

ZAIDEE PARKINSON, pianist, with violinist Eva Grusser, soprano Nadine Herman. Chopin's Sonata Op. 35, "Funeral"; Liszt's *Two Legends*; Beethoven's Sonata Op. 106, "Hammerklavier." Merkin Concert Hall at 8. $10.

MUSIC FOR HOMEMADE INSTRUMENTS—See 2/14.

MICHAEL MURRAY, organist (N.Y. debut). Works of Dupre, Couperin, Messiaen, Franck, Widor. St. James Episcopal Church, Madison Ave. at 71st St., at 8. $10 suggested donation.

EMANUEL VARDI, violist, with pianist Kathron Sturrock. Works of Frescobaldi-Cassado, Hindemith, Schubert,

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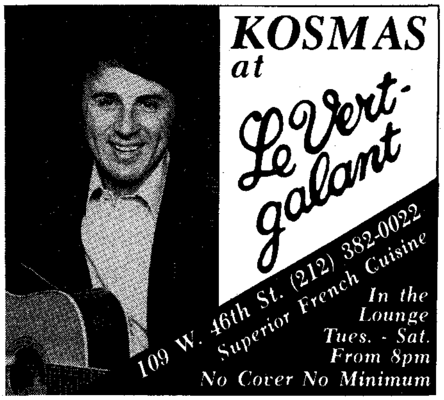

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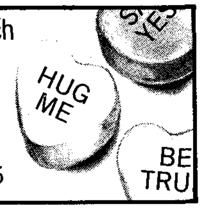

If you don't get a watch this Valentines Day...
maybe it's time to start looking around.
SEE PAGE 15

Bliss, Stravinsky, Vardi-Paganini. Bargemusic, Fulton Ferry Landing, Brooklyn (718-624-4061), at 8. $5.

Tuesday, February 18

NEW YORK PHILHARMONIC—See 2/13. Tonight at 7:30.

LASALLE QUARTET—Schnabel's Quartet No. 3; Three Fugues from Part 2 of Bach's *The Well-Tempered Clavichord*, arranged by Mozart; Webern's *Rondo* for String Quartet; Beethoven's *Grosse Fuge*, Op. 133. 92nd Street Y at 8. $7.50–$10.

STEPHEN KATES, cellist/**SAMUEL SANDERS,** pianist. Works by Schumann, Beethoven, Bach/Castelnuovo-Tedesco, Schubert. Merkin Concert Hall at 8. $7.50.

YUVAL TRIO—Beethoven's Trio No. 1; Mendelssohn's Trio No. 2; Brahms's Trio No. 2. Merkin Concert Hall at 2. $5.

NORINO IGUCHI/YOKO ITO GATES—Music for koto, shamisen, and shakuhachi. Carnegie Recital Hall at 8.

EUGENIA ZUKERMAN, flutist/**ANTHONY NEWMAN,** fortepianist. "Castles, Kings, and Composers: Court Life and Musical Life"—George III, Windsor Castle, and Sonatas by Bach and Mozart. New York Public Library, Fifth Ave. and 42nd St., Trustees Room, at 6. $7.50 (phone 930-0855 for availability).

THE ART OF CHINESE OPERA—Ye Shao-Lan, with Xu Jia Bao, Phebe Chao. Trinity School, 101 W. 91st St. (873-6600), ext. 213), at 8. Benefit, Godard-Riverside Community Center. $50.

WALTER THOMPSON's ECONOMY BIG BAND—Original music. Greenwich House, 27 Barrow St., at 8. $6.

FRANCES WALKER, pianist. Music of Black Composers, III: Walker, Smith, Swanson, Taylor, Bonds. Trinity Church, Broadway at Wall St., at 12:45. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

NORMAN DUNFEE, pianist. Lincoln Center Library at 4. Free.

COMMUNITY JAM—Political rock, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets $8–$75. Mon., 2/10, at 8: Handel's *Samson*, Rudel conducting; Mitchell, Vaness, Sarah Walker, Vickers, Macurdy, Plishka. 2/11 at 8: Gounod's *Romeo et Juliette*, Cambreling conducting; Malfitano, Shicoff, Schexnayder, Plishka. 2/12 at 8: Mozart's *Idomeneo*, Tate conducting; Valente, Behrens, von Stade, Rendall, J. Alexander, Jenkins. 2/13 at 8: Zandonai's *Francesca da Rimini*, Santi conducting; Scotto, Mauro, MacNeil, Hartman. 2/14 at 8: *Romeo et Juliette*, Cambreling conducting; Robinson, Gulyas, Schexnayder, Macurdy. 2/15 at 2: *Idomeneo*; same as 2/12 (broadcast, WQXR). 2/15 at 8: Handel's *Samson*; same as 2/10, except Sandra Walker (debut) for Sarah Walker. 2/17 at 8: *Romeo et Juliette*, Cambreling conducting; Robinson, Gulyas, Schexnayder, Macurdy. 2/18 at 8: *Francesca da Rimini*, Santi conducting; Scotto, Mauro, MacNeil, Hartman. 2/19 at 8: *Samson*, Rudel conducting; Mitchell, Te Kanawa, Sandra Walker, Jenkins, Macurdy, Cook. 2/20 at 8: *Idomeneo*, Tate conducting; Valente, Behrens, von Stade, Lewis, J. Alexander, Jenkins. 2/21 at 8: Verdi's *Simon Boccanegra*, Myung-Whun Chung conducting (debut); Tomowa-Sintow, Milnes, Moldoveanu, Plishka.

Other

PREDATORS, by Seymour Barab. After Dinner Opera Company. Lincoln Center Library. 2/10 at 4. Free.

GILBERT & SULLIVAN SOCIETY—The Blue Hill Troupe in concert. CAMI Hall, 57th St. east of Seventh Ave. 2/13 at 8. Free.

A KURT WEILL EVENING—See Concerts, 2/13, above.

OPERATIC VALENTINES—Il Piccolo Teatro dell'Opera members, Barbara Elliott, director. Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4446). 2/16 at 2:30. $2.

LA GRAN SCENA OPERA COMPANY DI NEW YORK, Francesco Folinari-Soave-Coglioni *conductor*; with Mme. Vera Galupe-Borszkh, Philene Wannelle, Fodor Szedan, others. Town Hall, 2/15, 16 at 8. $10–$22.50.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through February 23. Tickets $4–$38. 2/11 at 8: *Walpurgisnacht Ballet, Fancy Free, Symphony in C.* 2/12 at 8: *La Valse, Eight Lines, Eight More, Tchaikovsky Piano Concerto.* 2/13 at 8: *Walpurgisnacht Ballet, Eight More, Valse Triste, Who Cares?.* 2/14 at 8: *The Goldberg Variations, Who Cares?.* 2/15 at 2: *Gershwin Concerto, Chants d'Auvergne* (sung by Del-Louise Moyer), *Symphony in C.* 2/15 at 8, 2/16 at 1: *A Midsummer Night's Dream.* 2/16 at 7: *The Goldberg Variations, Symphony in C.* 2/18 at 8: *Walpurgisnacht Ballet, Valse Triste*, Pas de deux, *Symphony in C.*

Margie Gillis/The Ohio Ballet

JOYCE THEATER—February 11–16: **Margie Gillis,** with four N.Y. premieres and guests Eugene Friesen and James Kudelka. 2/11 at 7:30; 2/12–15 at 8; 2/16 at 2 and 7:30. $15 . . . February 18–23: **The Ohio Ballet.** Program A: *Allegro Brillante, Tristeza* (performed by guest artist Ellen Kogan), *Light Breeze, Summoned Echoes, Patterns of Change* (latter two, N.Y. premieres)—2/18 at 7, 2/21 at 8, 2/23 at 2 and 7:30. Program B: *Untitled* (by Pilobolus), *Feral* (N.Y. premiere), *Songs Without Words, Cascade* (N.Y. premiere)—2/19, 20, 22 at 8; 2/22 at 2. $20.

The American Dancemachine/Compagnie Maguy Marin

CITY CENTER THEATER—Through February 16: **Lee Theodore's The American Dancemachine.** Tickets $17–$27. Works from the repertory, with Dick Cavett as host. Tues.–Fri. at 8; Sat. at 2 and 8; Sun. at 3 . . . 2/18–23: **Compagnie Maguy Marin,** the French modern-dance group, in *May B*, after Samuel Beckett (N.Y. premiere). 2/18 at 7:30; 2/19, 21, 21 at 8; 2/22 at 2 and 8; 2/23 at 3. Tickets $12–$25.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **Gallman's Newark Dance Theatre,** with three programs. 2/12 at 8, Talley Beatty's *Mourner's Bench.* 2/14 at 8, Andre Tyson's *Enigmatic Ocean*, and Keith Lee's "Mama Rose." 2/16 at 2, world premiere of Alfred Gallman's "New Work". . . . **DrumSong '86,** "A New Choreo-Drama." 2/13, 15, 16 at 8.

Other

AMY FINKEL AND JENNIFER MONSON, in "A House for US/Quitandalo," an evening of "separate and united statements." St. Mark's Church Danspace Project, Second Ave. and 10th St. (674-8112). 2/13–16 at 8:30. $6.

CATLIN COBB—Her new work "90 Shoes and the Way of Desire." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/11, 18, 25 at 8. $7.

INTERNATIONAL AFRIKAN AMERICAN BALLET—Original works, by company of musicians, dancers, and acrobats. BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222), 2/14 at 8. $5.

JASON CHILDERS AND WALKOUT, in "One Nightstand." Middle Collegiate Church, 50 E. 7th St. (228-8108). 2/15, 16 at 8. $6.

NANCY & CO.—Nancy Stern Bain and dancers in "Growing Up in Texas, Looking Back From New York." Emanu-El Midtown YM-YWHA, 344 E. 14th St. (673-2207). 2/15, 16 at 8. $7.

SUSAN RETHORST—Premiere of "Simple Fiction." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/13, 14, 15, 17 at 8; 2/16 at 3. $7.

SQUID, a new dance collective, with new works by members Susan Hamlin, John Jasperse, June Hazard, Yvonne Olivier. Middle Collegiate Church, 50 E. 7th St. (222-8108). 2/13, 14 at 8. $7.

WEST SIDE CHOREOGRAPHERS NETWORK—Original solo and group dances. 2/14 at 8, 2/16 at 3: Shellie Archbold, Janet Gerson, Roger Tolle. 2/15, 16 at 8: Catherine Monnig, Laura Pawel, Jamie Stiller. Trinity School, 121 W. 91st St. (873-9073). $6.

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If you don't get a watch this Valentines Day...
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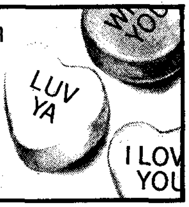
SEE PAGE 15



OTHER EVENTS

PRESIDENTS' DAY, as it was called for about two minutes until it became simply Washington's Birthday, is being celebrated 2/17 this year, with a holiday for some, and special events here and there for everyone. **Fraunces Tavern Museum,** 54 Pearl St., where the general-soon-to-become-president said farewell to his officers, will be open all day 10–4, and in the afternoon you can listen to a costumed quartet, the Coventry Singers, sing Colonial ballads as they stroll about the museum playing banjo, guitar, and drum. The current exhibit is "The Healing Arts in Early America," and there are two furnished period rooms to visit . . . More Colonial goings-on 2/17: At **Federal Hall National Memorial,** 26 Wall St., all-day activity includes 18th-century American songs by balladeer Linda Russell, who also plays the dulcimer and limberjack, and who will host a special children's song-and-story session at noon; films every half hour, 10:30–4, and a kids' flick at 11 and 2; tour of the site at 1, 2, and 3 by National Park Service Rangers; a slide show on George Washington and the time he spent in New York, at 12:30, 1:30, and 2:30. Free.

REVELS AND CAUSES—Over a hundred drawings by artists who include Vito Acconi, Janet Fish, Claes Oldenburg, Dorothea Rockburne will be auctioned 2/12 at 8:30, as a benefit for the **Poetry Project at St. Mark's Church,** in the main Sanctuary at Second Ave. at 10th St. (431-1148). Besides the sales, the Project benefits from a $15 fee for registration to bid . . . The **Babies Heart Fund at Columbia-Presbyterian Medical Center** will host its first "Heart Beat Cabaret," 2/13 at 7:30, at the Ballroom, 253 W. 28th St. Ruth Warwick and Carol Cass will entertain, and the interplanetary energizer known as High Voltage will turn up, too. Partygoers will dance to Alex Donner's orchestra and sample the cookery of chef Felipe Rojas-Lombardi; it's a dress-up night, and everybody's asked to wear something red. $100 or $250 (reservations, 305-3155).

BLACK HISTORY MONTH is with us all of February, and among the institutions with special programming is the Riverside Dance Festival: **Drum Song '86,** or "Wolloff Drums in the Courtyard of Madame Gueye," is an African "allegorical tale of life, love, and mysterious happenings in the mythical African village of Sara," and features drummers, dancers, and singers of the Drum and Spirit of Africa Society. See Dance listings, page 145, for dates and other details . . . **Black Women in Theater,** at BACA Downtown, will stage "The Actress," with a cast of twelve and writings of Shine, Hansberry, Williams, Peeples, Lee, and others. 2/21, 22 at 8, $5; at 111 Willoughby St., Brooklyn (718-596-2222). $5. Barbara Montgomery, Frances Foster, and Hattie Winston are the women who put it all together . . . Through the month, in the Conservatory of the New York Botanical Garden, Bronx, the **winning posters** on Black History Month, by 4th–10th-graders, will be on view; focus is on agriculture and science . . . **The Black Response to the American Revolution** is the subject of a talk by Dr. Sylvia R. Frey 2/13 at 12:30, at Fraunces Tavern Museum, 54 Pearl St.; it's free.

DOGS— Westminster Kennel Club Dog Show, Madison Square Garden 2/10, 11. Vital statistics: 2,592 dogs of 140 breeds and varieties, led by poodles (111 of three varieties), akitas (79), and dachshunds (75). Sporting, hound, and toy groups will be benched and judged Mon., from 9 a.m., and on Tues. from 8:30, it's the working, terrier, non-sporting, and herding champs you can see. Best-in-show judging among the group winners will be late Tues. night. Both evenings, past winners will turn out for a parade of canine champions, including the top dogs of 1979, 1982, and 1984. Admission $10, children under 12 $5.

HEARTS, FLOWERS, AND OTHER SPRING PREVIEWS: Parks-lovers Henry Hope Reed and Tupper Thomas will talk to the Friends of the Parks (473-6283), 2/14 at 7:30, at the Urban Center, Madison Ave. and 51st St. Subject is **Flowers, Parks, and Other Works of Art,** and besides the words of Mr. Reed and Mr. Thomas, there'll be the peephole-camera work of Marcia C. Sheer and the etchings of Leon Dolice to see. $1 contribution to the Camperdown Fund . . . Tulips and daffodils and hyacinths are a-bloom in the Conservatory of the New York Botanical Garden in **Prelude to Spring,** a display opening 2/14. If snapdragons or anemones are more your floral fancy, they're here, too . . . **Poems for Hearts,** or "poetry of love through the ages," will be read at the Spring Street Bar & Restaurant, 162 Spring St., 2/14 at 11 p.m.; $5 admission benefits Theatre Quest Repertory Company . . . The Jazz Center of New York hosts a **Sweethearts' Ball,** with dancing and a floor show (sounds nicely old-fashioned, doesn't it?), 2/14, 9–1, at 380 Lafayette St. (505-5660). Dakota Staton is the host, with the James Weidman Quintet, some singers, and the Mama Lu Parks Dancers; $10 . . . At the **Crystal Pavilion,** Third Ave. between 49th and 50th, there are floral doings Tues. and Thurs. through 3/6, at 12:30 and 1:30—demonstrations, clinics, and talks, on subjects like pressed-flower creations (2/11), the office gardener (2/18), water gardening (2/27), and more. All free . . . A **Valentine's Day Sale** at the Brooklyn Botanic Garden, 1000 Washington Ave., will be on 2/14, 9–4:30; 2/15, 16, 10–4:30; cut flowers and potted plants, porcelain holders for potpourri, dried wreaths and other romantic notions for sale . . . Maybe after Valentine's Day, we'll all have new thoughts on affairs of the heart. So how about a more serious view: **An Analysis of Love,** a conference at NYU 2/15, with registration at 9 a.m., at Loeb Student Center, 566 LaGuardia Pl. (598-2451). Fee is $50, and this is a gathering of psychotherapists who will be discussing subjects like sibling relationships and changing conceptions of love . . . A **love letter to E.B. White from the Manhattan Theatre Club** opens the MTC "Writers in Performance" series at the City Center Theater, 131 W. 55th St., 2/10 at 7:30. *New Yorker* colleagues of Mr. White's like Peter De Vries and Emily Hahn, along with actors Edward Herrmann and Frances Sternhagen, will talk about the late writer, and read poetry and prose dedicated to the man who is known for his books on the language as well as all-age favorites like *Charlotte's Web* and *Stuart Little.* $20, or $40 with reception (645-5590). Next MTC evening: 2/24, with Margaret Atwood and Hortense Calisher.

TOURS

GREENWICH VILLAGE VALENTINES, a walk with Michael Levin, based on "great lovers" who have lived in the village—John Reed, Edna St. Vincent Millay, et al. 2/16 at 2; $5 (924-7187 for meeting place).

TOURS WITH THE 92ND STREET Y (427-6000, ext 179). Must reserve for all these. 2/16, 10–5, **Lovers and Losers: Romantic New York,** bus tour led by Marvin Gelfand; visit famous rendezvous, homes of noted mistresses, sites of famous illicit affairs. $25, without midday meal . . . 2/16, noon–3:30, **Artists' Hospitality** tour in Tribeca, with brunch included; sculptor-painters Sydney Hamburger and Liz Whitney Quisgard; sculptor Lila Katzen. $13 . . . **Behind the Scenes** tour 2/16, noon–2, an insider's view of the Mary Anthony Dance Theatre/PHOENIX, conducted by Liz Howell; $10.

PROSPECT PARK ENVIRONMENTAL CENTER TOURS— 2/15 at 1, meet at PPEC's headquarters, the Picnic House, P.P.W. and 5th St., Brooklyn (718-788-8500), for an indoor tour of the Litchfield Villa, led by the Landmarks Preservation Commission's Alex Herrera. $2, children $1.

THE SHORES OF PROSPECT PARK, Brooklyn, with the Shorewalkers (663-2167). 2/16 at 10 a.m., meet under the arch at Grand Army Plaza, for a walk that ends at the Botanic Garden. $3.

URBAN PARK RANGERS—Call borough offices for weekend schedule of walks and workshops: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 379-3091. Queens, 718-699-4204). Staten Island, 718-442-1304.

GREENWICH VILLAGE—"The Village Experience" is a personalized walk with Lili Pollatos, who talks about history, trends, architecture (334-8463). Daily except Sun. at 10 and 2. $10.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Call 718-204-1112 for schedule of country hikes. 2/15 at 9 a.m., a history bus tour that visits important spots in the parks system. Phone to reserve and for meeting place (718-474-4600); free. 2/17 at 1, meet on steps of the old Customs House, Bowling Green, for a history-oriented walk around the city's oldest areas; $2.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). Also: 2/15 at 1, meet at S.E. corner of 81st St. and Park Ave. for a walk in Yorkville and the Silk Stocking district. $1.

SPORTS

WANAMAKER MILLROSE GAMES (Madison Square Garden; 564-4400)—Participants include Eamonn Coghlan, Steve Scott, and Sydney Maree (Wanamaker Mile). 2/14, with events beginning at 6:45 p.m. $12.

HARLEM GLOBTROTTERS—Presenting Lynette Woodward, captain of the 1984 Olympic gold-medal team, as the first female Globetrotter. 2/16 at 2 (Nassau Coliseum, Uniondale; 516-888-9000); 2/17 at 1 (Madison Square Garden; 564-4400); 2/17 at 7 (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-3900). $8–$12.

PRO BASKETBALL—Knicks (Madison Square Garden; 564-4400): 2/13 vs. Philadelphia; 2/15 vs. Utah; 2/18 vs. Cleveland. All games at 7:30; $8–$16 . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.; 201-935-8888): 2/17 at 1 vs. Dallas. $6–$17.

HOCKEY—Rangers (Madison Square Garden; 564-4400): 2/12 vs. Vancouver; 2/16 vs. Detroit. All games at 7:30; $6–$19 . . . **Islanders** (Nassau Coliseum, Uniondale; 516-794-4100): 2/15 at 7:05 vs. Devils; 2/18 at 8:05 vs. Washington. $16–$25 . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 2/13 at 7:35 vs. Montreal; 2/16 at 5:05 vs. Pittsburgh. $10–$19.

HORSE RACING—The thoroughbreds are at Aqueduct for the winter-spring meeting, through 5/5 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $3.50. Featured races: 2/12, the Hollie Hughes Handicap; 2/15, the Stymie Handicap; 2/16, the Sag Harbor; 2/17, the Sporting Plate Handicap.

STEPS (New York Road Runners Club; 860-4455)—2/13 at 9 a.m.: Empire State Building Run-Up (one-quarter mile, invitation only). 2/16 at 9 a.m.: Twenty-Mile Run; begins at 90th St. and Fifth Ave.); adults, $8; seniors and students, $5.

CHILDREN

THE MUPPET SHOW is at Madison Square Garden's Felt Forum (564-4400), through 3/2. 2/14 at 7:30; 2/15 at 11 a.m., 2:30, and 7:30; 2/16 at 1 and 4:30; 2/17 at 11 a.m. and 2:30. $7.50, $9.50.

STORYHOUR IN FRENCH at the French Institute/Alliance Française (22 East 60th St.; 355-6100, ext. 215). 2/14 at 4. $1 (pre-registration required).

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718-636-4100), with the Brooklyn Philharmonic Chamber Ensemble, a concert geared for the kids. 2/15 at 2. Adults, $5; children, $3.

PAPAGENO PUPPET THEATER presents "Cinderella" at the Brownstone School (128 W. 80th St.; 316-6812) every Sat. and Sun. through 3/2. $2.50.

PAPER BAG PLAYERS presents "Hot Feet" at Symphony Space (Broadway at 95th St.; 864-5400). Sat. and Sun. at 2, through 2/16. $9.

PUPPETWORKS (Old First Church, Seventh Ave. and Carroll St., Park Slope; 718-834-1828) presents "Cinderella," performed by eighteenth-century hand-carved puppets. Sundays at 2, through 3/23 (special Presidents' Day performance, 2/17 at 2). $3.50.

HARLEQUIN & COMPANY will be presented by On Stage Productions at Hartley House Theatre (413 W. 46th St.; 666-1716), through 3/22. Sat. at 1 and 3:30 (special performance 2/17 at 1 and 3:30). Adults, $5; children, students, and seniors, $4.

THEATREWORKS/USA presents "When the Cookie Crumbles, You Can Still Pick Up the Pieces" at the Promenade Theatre (2162 Broadway, at 76th St.; 595-7500). 2/8 at 1, 2/9 at 12:30. $9, $12.

MICHAEL TAUBENSLAG PRODUCTIONS (Jan Hus Playhouse, 351 E. 74th St.; 772-9180 days, 249-8569 eves)—2/16 at 1: "Peter Pan Meets the Wicked Wizard"; at 2:30: "Rumpelstiltskin." $3.95.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316)—2/14 and 15 at 11 and 1: "One, Two, Monster Zoo," a small adventure done by Rod Young. $3.

LONG-RUNNERS—Please refer to last week's issue for ongoing shows.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.; 570-3932)—The weekend themes at the Uris Center for Education: Weekend activities include gallery talks, sketching, studio workshops, films, drawing classes . . . Storytime takes place at the Children's Bookshop, 2/15 at 2, with "Around the World in Story and Song," by Marcia Lane. (Optional museum admission, but call for other fees.)

CITY OF NEW YORK PARKS AND RECREATION at Belvedere Castle (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—2/15 at 1: "Weatherwise"—make simple weather instruments, have a cloud parade, and predict the weather with the Wiz . . . At the Marionette Theatre (988-9093): "Aladdin"; Tue.–Fri, 10:30 a.m. and 12 noon, Sat., 12 noon and 3 (through 5/31). $2 . . . At Heckscher Puppet House (north of Seventh Ave. and Central Park South, Central Park; 397-3089): "The Emperor and the Nightingale," about a king, a housemaid, and her songbird; Mon.–Fri, 10:30 a.m. and 12 noon, through 8/29. $1.50 . . . Clay Pit Ponds State Park Preserve (Carlin St., off Sharotts Rd., Charleston, S.I.; 718-967-1976), 2/15 from 1 to 3: "Winter Nature Discovery for Children." Free, but registration required.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Games Children Play," an exhibit of games from around the world, begins 2/18. Hours: Wed.–Sun., 1–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2. Note: museum closed 2/15–16.

MUSEUM OF THE CITY OF NEW YORK (Fifth Ave. at 103rd St.; 534-1672). presents "A Frog He Would A-Wooing," a collection of frog toys, literary frogs, frog folk art, which will run through 3/2/86 . . . 2/15 at 1:30: "The Great Teddy Bear Show" ($2.50). Following the show, at 2:40, there will be a "Please Touch" demonstration, in which children may handle antiques (butter churn, ice skates, cradle, footwarmer, etc.) ($1). Hours: 1–5, closed Mondays. Free.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—2/12 at 3:30: "Celebrate Harriet," the art of letter writing. 2/13 at 3:30: "Bound to Read," a workshop on bookbinding. 2/14 at 2: "The Front Page," writing a newspaper. 2/15 at 3: "Stories for Big Kids." 2/16 at 11 and 2: "Live Animals." Hours: Mon., Wed., Fri., 2–5; Thu. (family night), 2–8; Sat., Sun., holidays, 10–5. Donation.

STATEN ISLAND CHILDREN'S MUSEUM (15 Beach St., S.I.; #1 bus from the ferry; 718-273-2060)—"Big Top Puppets," by Amy Trompetter. 2/15 at 1 and 3: Laura Simms tells tales. 2/16 at 11: Liz Goldgfarb spins a few yarns; at 1 and 3: Edmond Felix tells African folk tales. 2/17 at 1 and 3: Robert Sherman will present a clay-mask ritual. Hours: weekends and Monday (2/17), 10–5. $2.

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SEE PAGE 15

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. Northern Italian. Spcls: bocconcini alsalto, striped bass with white wine, penne lentini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–midnight. Available for private parties. Closed Sun. **(M)** **AE, DC.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St.,925-6166. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. No res. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.,** 874-1377. **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

THE BEACH HOUSE—399 Greenwich St., at Beach St., 226-7800. Casual. Mexican. Spcls: fresh crabmeat enchiladas, chile relleno, shrimp in garlic sauce. L Mon.–Fri. noon–4. D Mon.–Thurs. & Sun. 4–midnight, Fri. to 1 a.m., Sat. 5–1 a.m. **(I)** **AE, CB, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15–10. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30–3. D Tues.–Sat. 5–2, Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thurs. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.–Fri. 8–10. L & D Mon.–Fri. 11:45–9. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Free parking Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

HARLEQUIN—569 Hudson St., at W. Eleventh St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse Catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

THE MARK ON HUDSON—519 Hudson St., at W. 10th St.,255-4655. Casual. Continental. Spcls: breast of duck in mustard sauce, fillet of sole baked in parchment, cassoulet. Res. sug. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Mon.–Sat. 6–12:30, Sun. to 11:30. Private parties for 30–80. Ent. Fri.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.,** 787-1110. **(I)** **AE.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

THOMAS STREET INN—8 Thomas St., off Broadway, 349-6350. Casual. Italian/American. Spcls: angel hair pesto, veal marsala, fillet of sole livornese. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–11. Private parties for 25–40. Closed Sat.–Sun. **(M)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. Free parking. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLOS 'N CHARLIE—521 West St., bet. Horatio & Gansevoort Sts., 645-0770. Casual. Mexican. Spcls: oysters jalapenos, chicken Yucatan, pork maya. No res. D daily 6:30–midnight. **(I)** **No credit cards.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** **AE, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. **(M)** **AE.**

KING STREET CAFE—213 Sixth Ave.,255-5731. Casual. New American. Spcls: blackened fish, chicken with pears and cider cream. L Tues.–Fri. 11:30–3. D Tues.–Sun. 5:30–11. Br Sun. 11:30–4. Closed Mon. **(M)** **AE.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.–Fri. noon–3. D and after theater S daily 5:45–11:30. Br Sat. & Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

LOTUS BLOSSOM—317 Greenwich St., bet. Reade & Duane Sts., 219-0005. Casual. Cantonese/Szechuan. Spcls: orange beef, Cantonese lobster, crispy milk crepes. Res. sug. L Mon.–Fri. 11:30–3. D daily 3–11. Private parties for 150. **(I)** **AE, CB, DC.**

MARY LOU'S—21 W. 9th St., 533-0012. Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thurs. 5:30–1, Fri.–Sat. to 2, Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.,** 533-2508. **(I)** **AE, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CAFE DU PARC—106 E. 19th St.,777-7840. Casual. French. Spcls: monk fish fillet in red wine sauce, breast of duck with lemon & green peppercorn sauce, sauteed sweetbreads with morel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St., 689-5003. Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle grand marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

MADISON TOWERS—22 E. 38th St., 685-3700. Dress opt. American. Spcl: hamburgers. Open daily 6 a.m.—midnight. **(I)** **AE, CB, DC, MC, V.**

MESA DE ESPANA—45 East 28th St., 679-2263. Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L & D Sun.–Thurs. noon–10:30, Fri.–Sat. to 11. Guitarist Thurs.–Sat. from 6. **(M)** **AE, MC, V.**

MINDY'S—212 E. 42nd St., in the Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

MON PARIS—111 E. 29th St., 683-4255/684-9411. Dress opt. French. Spcls: bouillabaisse, duck a l'orange, sweetbreads with marron. Res. sug. L Mon–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. Free parking. **(I)** **AE.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Thurs. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. 533-7900. Casual. American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. Jazz with Sat. Br. **(I-M)** **AE, MC, V.**

14th–42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese/Continental. Spcls: calamari & vegetables, grilled veal chop with shiitake mushroom sauce, chicken roulade with basil, spinach & mozzarella. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.—Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: shrimp & scallop curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PROVECHOS—21 W. 17th St., 255-2408. Casual. Caribbean. Spcls: stamp and go codfish fritters, roast suckling pig, conch stew. L Mon.–Fri. noon–3:30. D Mon.–Sat. 6–12:30. Closed Sun. **(M)** **AE, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St., 759-0590. Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thurs. & Fri. Closed Sun.

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: tartare of 2 salmons, Maryland crabcakes, roast loin of lamb magdalena, Dover sole. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. noon–2:30. Champagne buffet Br Sun. 11:30–2:30. Prix fixe L & D. Piano bar 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

THE BOX TREE—250 E. 49th St.,758-8320. Formal. International. Spcls: blini of salmon caviar with chilled vodka, stuffed breast of pheasant in sauce cassis, vacherin. Res. nec. L Mon.–Fri. noon–2. Br Sun. noon–3. D nightly 6–10. After-theatre S nightly 10:30 – 11:45. Private parties for 30. **(E)** **No credit cards.**

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M-E)** **AE, CB DC, MC, V.**

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists.**(I-M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30. Private parties for 40. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA PIAZZETTA—Drake Swissotel, 440 Park Ave., at 56th St., 223-3876. Casual. Continental/Swiss. Spcls: l'emince de veau Zurichoise, sauteed breast of duckling with blueberry sauce, fillet of sole with mushrooms in paprika wine sauce. Res. nec. B buffet daily 7–10:30. L daily 11:30–2:30. Br Sun. 11:30–2:30. D daily 5:30–11:30. Pianist Mon.–Fri. 8–midnight. **(M-E)** **AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sauteed medallions of rabbit with candied apple & cider sauce, sweetbreads stuffed with truffles, fillet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling Montmorency, poached salmon hollandaise. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10, Sat 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

NIGHT AND DAY—216 E. 49th St., 308-0808. Casual. American. Spcls: seafood, beef. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–midnight. Pianist Mon.–Fri. from 7–1 a.m. Closed Sat.–Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. til 10:30. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: sushi, japanese style steak, seafood. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. After theatre D 10–midnight. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.-Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: butter lettuce, buffalo mozzarella & sundried tomatoes, bourbon marinated Angus steak, key lime pie. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.–Sat. noon–4. D Mon.–Sat. 5–2 a.m., Sun. 4–8. Bar till 4 a.m. Spcl. prix fixe D 8–midnight. Parties for 300. Pianist nightly. **(M)** **AE, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30–4. D daily 4–1 a.m. Pianist nightly. **(M)** **AE, CB, DC MC, V.**

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English/American. L Mon.–Fri. 11:30–4. D daily to 4 a.m. Br Sat.–Sun. 11:30–4. **(I-M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IL GATTOPARDO—49 W. 56th St., 586-3978. Casual. Northern Italian. Spcls: chicken scarpariello, scampi Gattopardo, fettuccine quarto formagio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. 11:30–4. D daily 4–11:30. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts., 586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

ROSA'S PLACE—303 W. 48th St., 245-9223/586-4853. Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.–Sat. 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime & coriander, scallopini of salmon with golden Oregon caviar. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight. **(M)** **AE, DC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 6–11:45. After-theater menu 10:30–12:30. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** **AE, DC.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** **AE, CB, DC, MC, V.**

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. **(M)** **AE, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. Pianist. **(M-E)** **Oak Room:** L Mon.-Fri. noon-3. D Mon.-Sat. 6-10, Sun. to 11. S Tues.-Sat. 10 p.m.-12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7:30-11:30, Sat. 8-11. L Mon.-Sat. noon-2:30. Br Sun. 11-2:45. Tea Mon.-Sat. 3:30-7, Sun. from 4. "After 7": Mon.-Sat. 7-1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** **AE, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45-3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5-midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.-midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. L Tues.-Thurs. noon-2. D only Tues.-Sat. 6-10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

AUNTIE YUAN—1191a First Ave., bet. 64th-65th Sts., 744-4040. Dress opt. Taiwanese. Spcls: Peking duck, steamed Norwegian salmon in black-bean sauce, tasting dinner. Res. sug. L Mon.-Fri. noon-4. D Mon.—Fri. 4-midnight, Sat.-Sun. noon-midnight. Private parties for 35. **(M)** **AE, DC.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American-Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D daily 6-11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd & 84th Sts., 249-4002. Casual. French/Continental. Spcls: paupiette de saumon, coquilles St. Jacques, sweetbreads. Res. sug. L Tues.-Sun. noon-5. D Tues.-Sun. 5-midnight. Prix fixe D. Closed Mon. **(M)** **AE.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.**(M-E)** **AE, CB, DC, MC, V.**

CHRISTI'S—1479 First Ave., at 77th St.,535-9448. Casual. Italian. Spcls: seafood fiesta, fettuccine Caruso, chicken primavera. Res. sug. D only 5-11 daily. Private parties for 30-50. **(M)** **AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30-midnight. **(M)** **AE.**

ERMINIA—250 E. 83rd St., 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce, pollo alla grille. Res. nec. D only Mon.-Sat. 5-11. Closed Sun. **(M)** **AE.**

ESTIA GREEK—308 E. 86th St., 628-9100. Casual. Greek. Spcls: shrimp tourkolimano, yuvetsi, dolmades, fresh red snapper. Res. nec. D only Tues.-Sun. 5-midnight. Greek music nightly. Closed Mon. **(M)** **AE, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd-64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4:30. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-3:30. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** **No credit cards.**

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. Private parties. **(M)** **AE, DC, MC, V.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:30 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** **AE, CB, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30-12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theatre D Mon.-Sat. 6-7. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.-Fri. noon-3. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sat.-Sun. noon-3:30. Pianist Sat.-Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

RED TULIP—439 E. 75th St., 734-4893/650-0537. Casual. Hungarian. Spcls: roast duck or chicken, veal paprika. Res. sug. D only Wed.–Sun. 6–midnight. Pianist Wed.–Sun. Private parties for 40. Closed Mon. & Tues. **(M)** **AE.**

SALA THAI—1718 Second Ave., bet. 89th–90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M)** **AE, CB, DC.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd–93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9–4:30. D daily 5:30–10:30. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal milanese, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. *Spcls: parrillada (mixed-grill), shrimp* La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MEMPHIS—329 Columbus Ave., bet. 75–76th Sts., 496-1840. Casual. American Southern. Spcls: Cajun popcorn, jambalaya, southern fried chicken. Res. nec. Br Sun. noon–3. D Mon.–Sat. 6–midnight, Sun. 6–11. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs.,Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PAPPARDELLA—316 Columbus Ave., at 75th St., 595-7996. Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. nec. L daily noon–3. D daily 5–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4:30, Sun. 10:30–4:30. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th & 81st Sts., 496-6280. Casual. American. Spcls: roasted baby game hen in cream with tiny 'turned' vegetables, wild mushroom pasta, grilled lobster medallions. Res. sug. Open daily for B, L, tea & D from 8 a.m.–midnight. **(M)** **AE, DC, MC, V.**

SAWADEE THAI—255 Columbus Ave., bet. 70th–71st St., 787-3002. Casual. Thai. Spcls: roast duck, whole fish with hot pepper sauce, seafood combination. Res. sug. L Mon–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 4–midnight. **(I)** **AE, MC, V.**

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5–2, Fri.–Sat. to 3. Br Sat.–Sun. 11:30–4:30. Bar till 4 a.m. Glass enclosed café. **(I)** **AE, DC, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30–9, Sat. 4–11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** **AE, DC.**

ROSSINI'S OF BAYRIDGE—8712 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L Tues.–Sun. noon–3. D daily 3–midnight. Private parties for 20–75. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

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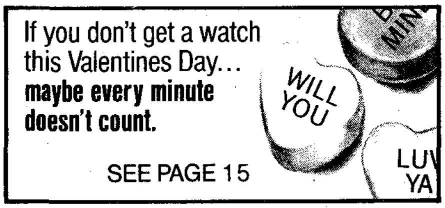
If you don't get a watch
this Valentines Day…
maybe every minute
doesn't count.

SEE PAGE 15

NIGHTLIFE DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 2/12,19, Alan Kamen Duo. 2/13,20, Charles Blenzig Duo. 2/14,15, Walter Bishop Jr. with Kathy Farmer. 2/16, Dawn Denham & Trio. 2/17,24, Cecil Gregory & Trio. 2/18,25, Marie McAuliffe Duo. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 2/12, The Article; Paul Scott Goodman. 2/13, Wired; Little Mike and the Tornados. 2/14, Poly Holiday; Seven Letters; Roundtrip. 2/15, Pilgrim; Squirrels from Hell. 2/17, Mark Elber. 2/18, Comedy nite; Baker Lee & Five Fun Guys. 2/19, The Longhouse. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 2/16, Paquito D'Rivera; Jorge Dalto. 2/17, Michel Camillo All Stars. 2/18–23, Dave Valentin Group; Ray Barretto Orchestra. Shows at 9 and 11 with an extra show Fri.–Sat. at 1 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 2/14,15, 12th Annual David Bromberg-Bottom Line Anniversary Celebration featuring The David Bromberg Band. 2/19, John Hiatt. **No credit cards.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 2/12, Libby York & Renee Rosnes. 2/13–15, Vladimir Shafranov. 2/16, Robert Silverman. 2/17,18, Bob Neloms. 2/19, Beth Winter & Garry Dial. Music from 9–1 a.m. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Sat., The Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 2/16, Chico Hamilton Quintet. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** Every Fri. & Sat. dance with The Tiny Grimes Trio with Hal Dodson on bass and Bob Emory on drums. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 2/15, The Uncles with the Footnotes. 2/22, Jumbo String Band. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. 2/12–16, Morgana King. 2/17, Les Paul Trio. 2/18–23, John Abercrombie Trio with Marc Johnson and Peter Erskine; The Gary Burton Group. Shows Mon.–Thurs. at 9 & 11, Fri.–Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

FOLK CITY—130 W. 3rd St., 254-8449. 2/12, Mofungo; They Might Be Giants. 2/13, Lili Anel. 2/14–16, Valentine's Weekend Love Festival; Massacre; Comedy show with m.c. Jane Brucker. 2/17, Pat DiNizio. 2/19, The Lyres; Ben Vaughn Combo; The A-Bones. **No credit cards.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 2/12, Michael Weiss and Ray Drummond. 2/13,15, Hal Schaefer and Brian Torff. 2/16, Patty Wicks. 2/18, Patricia Barber. **Upstairs:** 2/13 at 8, Vicki Sue Robinson with Benny Key, followed by Gail Boggs with Brenda Madison at 10. 2/14 at 8, Jamie DeRoy with Rod Hansen, followed by Gail Boggs with Brenda Madison at 10, and Midnight Comedy at midnight. 2/15, Cabaret with New York's finest singers & comedians. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 2/12–15, 10–3 a.m., singer Alicia Sherman with pianist Peter Madsen and Phil Bowler on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. & Mon., 10–3 a.m., singer-pianist Bob Dorough. Tues., 10–3, Chuck Wayne Trio. Sun., 5–10, Stan Edwards Duo. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 2/14, Dug Rock. 2/15, Eighty-3; The Rhythm Bandits. 2/18,25, Guitar Virtuoso Series with Barry Finnerty. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 2/15, pianist Adam Makowiz with Cecil McBee on bass. 2/16,17, pianist Esther Blue. 2/18–22, pianist Lee Ann Ledgerwood with Steve La Spina on bass. **AE, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 2/12, Victor Lesser Band. 2/13, Wanda & The Way It Is. 2/14,15, Art Blakey. **AE, CB, DC, MC.**

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Jazz Duo play every Wed.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/continental restaurant. 2/12,13,19,20, Dorothy Stallworth. 2/14,15, Phoebe Legere. 2/16,17, Jill McManus. 2/18, Nina Sheldon. Music from 9:30. **AE, CB, DC, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Jack Mayhew Trio. Fri. at 9, Bob Cantwell Band with Jacques Kerrien. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, Cynthia Sayre Trio. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 2/14, The Howard Stern Show. 2/15, The Del Fuegos Beat Rodeo. 2/21, Fine Young Cannibals. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. 2/12, Barry Altschul Band. 2/13, Hugh Ragin Trio. 2/14, David Murray Trio featuring Sunny Murray. 2/15, Roscoe Mitchell and The Sound Ensemble. 2/16, Jimmy Giuffre 4. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 2/22, singer Sarah Dash, formerly of the rock/soul group LaBelle, Tues.–Thurs. at 8 & 11, Fri.–Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. Thru 2/13, L'il Queenie and the Perolators. 2/14,15, Bayou Rhythm. 2/16, Feetwarmers. 2/17, Baxters; The Works. 2/18, The Bullies. Shows from 9 p.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. **The Terrace:** Thru 3/2, pianist Ray Bryant with Jimmy Rowser on bass, except 2/17 & 24, when the Roger Kellaway Trio play. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 2/16, Joe Henderson Quartet featuring Al Foster and Fred Hersch. 2/17–24, Mel Lewis Big Band. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. 2/12–16, Bill Berry and his All Star Quintet. 2/18,25, Don Leight and his Masters of Swing. 2/19–23, Red Holloway. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. Thru 2/15,17–22, pianist Junior Mance with Marty Rivera on bass. 2/16,23, guitarist Gene Bertoncini with Michael Moore on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 2/12, Grease Band. 2/13, New Grass Revival. 2/14,15, New Riders of the Purple Sage; Soozie Tyrell. 2/16/17, Dickey Betts. 2/18, Luther 'Guitar Jr.' Johnson & Rob't Jr. Lockwood. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

SPAGHETTI WESTERN SALOON—314 East 72nd St., 535-5004. 2/12, Soozie Tyrell and the Saddlites. 2/13, Showcase. 2/14,15, The Mules Brothers. Music Wed.–Sat. from 8:30. **AE, CB, DC.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 2/16, comedian Bob Nelson with Melvin George II, Tues.–Thurs. at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrienne Tolsch. **AE.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 2/16, Richie Gold, Rich Gaglairdi, Nancy Redman, Rhonda Handsome, Susan Jeremy, Danny Curtis and Hiram Kasten, Mon.–Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight, Sun. from 9:30. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. Thru 3/29, 12th Anniversary Gala Show with Peter Kougasian, Glen Gazin, Dorothy Dietrich and Dick Brooks. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues. Danny Curtis. Wed.–Sat. Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 2/12, magician Imam and singer Pamela Smith. 2/13, magician Jo Monti and comedian Terry Day. 2/14,15, magician/comedian George Schindler. 2/18, showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

THE RUBBER CHICKEN—At Mister Sam's, 1265 Third Ave., at 73rd St.,517-2020. A new showcase club spotlighting Stuart Bloom, D.S. Sweedler, Steve Marshall, and host/m.c. Gary Schuman. Shows Wed., Thurs., Fri. & Sat. at 9 & 11. **AE, MC, V.**

DISCO/DANCING

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.–Fri. 4:30–3 a.m., Sat. 9–4 a.m., Sun. 9–3 a.m. **AE.**

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 7–midnight, Fri.–Sat. 7–1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 3/1, The Tommy Furtado Quartet alternating with singer-pianist Glen Covington and his trio, nightly except Sun., from 7:30 to 3 a.m. **AE, CB, DC.**

PLAYBOY'S EMPIRE CLUB—515 Lexington Ave., bet. 47th & 48th Sts.,752-3100. Live entertainment and dining. Every Tues.–Sat at 8, dance to the rock and blues sound of Doug Winters 10-piece Empire Club Orchestra, with singers Nan Mason, Sedric Samson, Alyson Williams, Lisa Sheehan, Ron Wyche, Amy Rosyln, Billy Cliff and Amanda Blu. **AE, CB, DC, MC, V.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident twenty-piece orchestra plays everything from country and western to jazz, Tues.–Sat. 10–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.–Sat. 6–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa and the Caribbean. 2/13–16, Carnaval featuring Moraes Moreira and Group. 2/18–20, Egberto Gismonti. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.–Sat. at 6:30, Blossom Dearie ...Thru 3/1, Larry Adler and his harmonica team up with a "performing piano," Tues.–Thurs at 9, Fri. & Sat. at 9 & 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Vive Les Femmes,* produced by Leonard Miller featuring dancers, singer Mya Tiello, The Super Gauchos, and The Magnificent Force, Sun.–Thurs. at 9 & 11:30, Fri. & Sat. at 9 & midnight. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 2/23, singer Keely Smith, Tues.–Sat. at 9, followed by the Ronny Whyte Trio till 2 a.m. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Roxie Lucas, Mark Martino, Mark Mitchell, Susan Terry and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. Every Mon. at 8, *Interplay,* improvisational group; *Don't Even Think of Parking Here,* comedy revue written by Peter Freedman, music by Roger Leonard at 10. 2/18 at 10:30, *Ok, So We Lied,* comedy improvisational group. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 2/12, Dave McCracken. 2/13, Leigh Clarkgranville. 2/14, Cathy Chamberlain. 2/15, Grace Cosgrove; Sarah Waxse. 2/16, Jeff Loeffelholz. 2/18, Barbara Louis. 2/19, Rob Russo. **AE, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 4/12, singer-pianist Michael Feinstein, Tues.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 3/1, singer-jazz pianist George Shearing with Don Thompson on bass, Tues.–Sat. at 10 and midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.–Fri. 6–11. Pianist Nancy Winston, Sat.–Sun., 6–11. **Oak Room:** Thru 6/30, pianist-composer Irving Fields, Tues.–Sat. 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS—Fifth Ave. and 55th St., 753-4500. **King Cole Room:** Every Fri.–Sat., from 7–1 a.m, dine and dance to the Bourbon Street Jass Band. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.–4 a.m. **AE.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Singer-pianist Chris Barrett every Wed.–Sat. from 10–1 a.m. **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.–Thurs. 8–1 a.m., Fri.–Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.–Tues. 8–1 a.m. **AE, CB, DC, MC, V.**

KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, intimate restaurant/piano bar. 2/12, Leigh Van. 2/13, Hogan & Marks. 2/14,15, Judy Kreston & David Lahm; Charles Lindberg & Lisa Hall. 2/16, Lorenzo; Charles Lindberg & Linda Hall. 2/18, Linda Rose. **AE.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.–Sat. from 9:30–1:30 a.m. Singer-pianist Barbara King every Mon. & Tues. from 8:30–12:30. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.–Thurs. from 8, Fri.–Sat. from 9. p.m. **AE, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Charles Lindbergh alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Becky Miller. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholtz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

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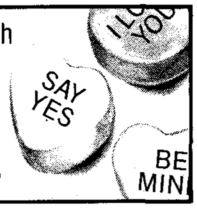

RADIO
HIGHLIGHTS

Wed., Feb. 12

3:00/WNCN—Bristow: Andante et Polonaise; **Vivaldi:** Cto for Oboe in a, Op. 39, #2.

WNYC—The New Music Circle of St. Louis.

4:04/WQXR-AM/FM—Holst: Suite #2 in F, Op. 28; **Schubert:** *Rosamunde:* Ballet Music I.

5:00/WNCN—Rachmaninoff: *The Rock,* Op. 7; **Brahms:** Variations on a Theme by Paganini.

6:00/WNCN—Fux: Ciaconna in D; **Rossini:** *William Tell:* Ov.

7:04/WQXR-AM/FM—Smetana: *From My Homeland;* **Copland:** *A Lincoln Portrait.*

8:00/WNCN—Various: Moravian anthems; **Haydn:** Sonata for Piano #29 in E-Flat.

WNYC—Chamber Music by American Women. Recorded at the Corcoran Gallery in Washington, D.C. by the New Jersey Chamber Music Society. **Hoover:** Lyric Trio; **Jankowski:** *Paterson Songs.*

8:05/WQXR-AM/FM—Bach: Cto in d for 2 Violins & Orch; **Wieniawski:** Violin Cto #2 in d.

9:00/WNCN—Mussorgsky: *Night on Bald Mountain;* **Chopin:** Cto for Piano #2 in f, Op. 21.

WNYC—Steiger: *Fanfare;* **Marshall:** *Fog Tropes;* **Tcherepnin:** *The New Rhythmantics.*

Thurs., Feb. 13

3:00/WNCN—Beethoven: Cto for Piano #3 in c, Op. 37; **Handel:** *Royal Fireworks Music:* Bouree and Menuet.

WNYC—Paine: Mass in D.

4:04/WQXR-AM/FM—Weber: Concertino & Orch in e; **Rossini:** *The Thieving Magpie:* Ov.

5:00/WNCN—Handel: Cto for Organ #6 in B-Flat, Op. 4; **Wagner:** *The Flying Dutchman:* Ov.

6:00/WNCN—J. Stamitz: Sinfonia in D, Op. 7, #6, "The Rider"; **Handel:** Cto Grosso in F, Op. 3, #4.

7:04/WQXR-AM/FM—Members of the New York City Opera: *Brigadoon.*

8:00/WNCN—Mendelssohn: Sonata for Violin in F; **Bach:** Orchestral Suite #4 in D.

WNYC—The Chamber Music Society of Lincoln Center. Gunther Schuller, conductor. **Debussy:** Rhapsody for Clarinet & Piano; **Berg:** Chamber Cto for Piano, Violin & 13 Winds.

8:05/WQXR-AM/FM—Mozart: *The Impresario:* Ov; **Vaughan Williams:** Sym #10, "Sinfonia Antarctica."

9:00/WNCN—Carnegie Hall Tonight. John Rubinstein, host. Peter Serkin, pianist, with the Guarneri String Quartet. **Dvorak:** Qnt for Piano & Strings in A, Op. 81.

Fri., Feb. 14

3:00/WNCN—D'Indy: Sym "on a French Mountain Air," Op. 25; **Schubert:** *Ave Maria,* Op. 52.

WNYC—American Love Music—the annual Valentine's Day show.

4:04/WQXR-AM/FM—Handel: Harp Cto in B-Flat, Op. 4, #6; **Haydn:** String Trio in B-Flat, Op. 53, #2.

5:00/WNCN—Boyce: *Pelius and Thetis:* Ov; **Wagner:** "Faust" Ov.

6:00/WNCN—Mendelssohn: *Athalia,* Op. 74: Ov; **Ravel:** Introduction & Allegro.

7:04/WQXR-AM/FM—Mozart: *Eine Kleine Nachtmusik;* **Beethoven:** Romance #2 in F for Violin & Orch.

8:00/WNCN—Rameau: *L'Egyptienne:* Musette en rondeau; Les trois-mains; L'entretien de muses.

WNYC—Casanova's Homecoming. The world premiere performance of Dominick Argento's opera. With Julian Patrick, Susanne Marsee , Elaine Bonazzi, Carol Gutknecht, Michele McBride, Vern Sutton.

8:05/WQXR-AM/FM—Bach: Suite #4 in D; **Sibelius:** Violin Cto in d, Op. 47.

9:00/WNCN—Wagner: *Siegfried:* Idyll; *Tristan and Isolde:* Liebestod.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Kazimierz Kord, conductor; mezzo-soprano Florence Quivar. **Mozart:** Sym #40; **Berg:** Seven Early Songs; **Lutoslawski:** Sym #3.

Sat., Feb. 15

10:00 a.m./WNCN—Gounod: *Faust:* Ballet Music; **Verdi:** *Don Carlo:* "Per mi giunto."

10:04 a.m./WQXR-AM/FM—Hummel: Trumpet Cto in E-Flat; **Handel:** Sonata #3 in A for Violin & Continuo, Op. 1.

11:00 a.m./WNCN—Mozart: Sym #25 in g; **Scott:** *Danse Negre.*

WNYC—The Salzburg Festival. **Bacewicz:** Cto for String Orch; **Bach:** Cto for Violin in a; Cto for Oboe & Violin in c.

12:00/WNCN—Enesco: Roumanian Rhapsody in D, Op. 11, #2; **Beethoven:** Trio in B-Flat, Op. 11.

12:05/WQXR-AM/FM—Respighi: *Old Dances and Airs,* Suite #1; **Poulenc:** Suite Francaise.

1:00/WNYC—Americathon '86. Live from the New School Auditorium. Invited composers include Elliott Carter, William Bolcom, Irving Berlin, Terry Riley, others.

2:00/WQXR-AM/FM— Metropolitan Opera Broadcast. **Mozart:** *Idomeneo* (Valente, Behrens, von Stade, Rendall, Alexander, Jenkins/Tate).

3:00/WNCN—Paganini: Cto for Violin #2 in b, Op. 7.

4:00/WNCN—Beethoven: *Egmont,* Op. 84: Ov; **Vivaldi:** *Four Seasons:* Spring, Op. 8.

6:05/WQXR-AM/FM—Bach: Suite #2 in b; **Prokofiev:** "Classical" Sym.

8:00/WNCN—Artist's Image. Alicia de Larrocha, pianist. **Albeniz:** *Cantos de Espana,* Op. 232: Prelude.

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1985 International Singing Competition in Toulouse, France.

WNCN—Saturday Night Opera. **Beethoven:** *Fidelio,* Op. 72 (Janowitz, Popp, Kollo, Fischer-Dieskau, Sotin, Vienna State Opera Chorus, Vienna Phil Orch/Bernstein).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; Hermann Baumann, French horn. **Hartmann:** Sym #2; **Mozart:** Horn Cto #3; **Dvorak:** Sym #7 in d, Op. 70.

9:30/WKCR—Opera Fanatic. Stefan Zucker, host. Giordano's *Fedora,* with Elena Nikolai and Beniamino Gigli.

Sun., Feb. 16

9:04 a.m./WQXR-AM/FM—Bach: Violin Cto in a; **Copland:** *Appalachian Spring.*

10:00 a.m./WNCN—Classic Guitar. **Various:** Guitar Works; **Rodrigo:** Concierto de Aranjuez.

11:00 a.m./WNCN—MacDowell: Sonata for Piano #2, Op. 58, "Eroica"; **Handel:** *Royal Fireworks Music.*

1:00/WNCN—Chicago Symphony Orchestra. James Levine, conductor; mezzo-soprano Tatiana Troyanos. **Mozart:** Sym #38 in D, "Prague"; **Berlioz:** *Mort de Cleopatre;* **Berg:** Seven Early Songs; **Ravel:** *Daphnis and Chloe.*

WNYC—Bernstein conducts American music. **Grofe:** *Grand Canyon Suite;* **Schuman:** Sym #8.

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor; baritone Hermann Prey. **Schuman:** Sym #8; **Schubert:** Songs with Orch: "Gesange des Harfners," "Die Forelle," "Prometheus."

4:00/WNCN—Devienne: Sonata #5 in g for Bassoon & Fortepiano; **Ippolitov-Ivanov:** *Caucasian Sketches.*

6:00/WNCN—Beethoven: Sonata for Piano #21 in C, Op. 53, "Waldstein"; **Verdi:** *Sacred Pieces:* "Te Deum."

7:30/WNYC—300 Years of Black Classical Music. Recorded live at Cooper Union, featuring the Brooklyn Philharmonic. **De St. George:** Sym #1 in G; **da Costa:** *Primal Rights* for Solo Drummer & Orch.

7:35/WQXR-AM/FM—Chopin: Six Polish Songs.

8:05/WQXR-AM/FM—Delta Opera House. **Paisiello:** *Il Barbiere di Siviglia* (Laki, Gulyas, Gati, Gregor, Hungarian State Orch/Fischer).

9:00/WNYC—Scott Joplin's *Treemonisha,* featuring the Houston Grand Opera. Simulcast with Channel 31.

Mon., Feb. 17

3:00/WNCN—Debussy: *Epigraphes Antiques;* **Vivaldi:** Cto for Violin in A, Op. 11, #3.

WNYC—An afternoon with Miriam Gideon.

4:04/WQXR-AM/FM—Rimsky-Korsakov: "Russian Easter" Ov; **Mozart:** Piano Sonata #2 in F.

5:00/WNCN—Haydn: *Feldparthie* #3 in E-Flat; **Bizet:** *La Jolie Fille de Perth:* Bohemian Scenes.

6:00/WNCN—Liszt: Prelude & Fugue on the Theme, "BACH"; **C. P. E. Bach:** Sym in G.

7:04/WQXR-AM/FM—Strauss: *Emperor Waltz;* **Bach:** Clavier Partita #3 in a.

8:00/WNYC—The Frick Collection. Richard Stoltzman, clarinet, and Richard Goode, piano. **Debussy:** Premiere Rhapsody for Clarinet & Piano; **Berg:** Sonata for Piano, Op. 1.

8:05/WQXR-AM/FM—Telemann: *Ouverture des Nations (anciens et modernes);* **Saint-Saens:** Havanaise, Op. 83.

9:00/WNCN—Liszt: Mephisto Waltz #1; **Faure:** *La Bonne Chanson* Op. 61.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor. **Mahler:** Sym #9.

Tues., Feb. 18

3:00/WNCN—Brahms: Variations on a Theme by Haydn, Op. 56a; **Ravel:** Valses nobles et sentimentales.

WNYC—American Piano Masterpieces. **Copland:** Piano Fantasy; **Griffes:** Piano Sonata.

4:04/WQXR-AM/FM—Rossini: Introduction, Theme, and Variations; **Bach:** French Suite #2 in c.

5:00/WNCN—Bach: Cto for Harpsichord #5 in f; **Chopin:** Rondo in E-Flat, Op. 16.

6:00/WNCN—Bax: Elegiac Trio; **C. Stamitz** Bassoon Qt in F, Op. 29.

7:04/WQXR-AM/FM—Weber: Introduction, Theme, and Variations; **Faure:** *Pelleas et Melisande:* Suite.

8:00/WNCN—Ransom Wilson, flute, and Nancy Allen, harp, broadcast live from the WNCN Performance Studio.

WNYC—Los Angeles Philharmonic. Erich Leinsdorf, conductor; pianist Alicia de Larrocha **Mozart:** Sym #35, "Haffner"; **Ravel:** Piano Cto in G.

8:05/WQXR-AM/FM—Handel: Organ Cto #5 in F, Op. 4; **Strauss:** *Le Bourgeois Gentilhomme:* Suite.

9:00/WNCN—Beethoven: Choral Fantasia in c, Op. 80; **Offenbach:** *Tales of Hoffman:* Barcarolle.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. William Smith, conductor; pianist Christopher O'Riley. **Stravinsky:** Octet for Wind Instruments; **Zwilich:** Sym #1; **Chopin:** Piano Cto #2 in f, Op. 21; **Chabrier:** Fete Polonaise.

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Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning (cc)
❾ Jimmy Swaggart
⓫ Wed/Open Mind
Thu/Aprenda Ingles
Fri/Rangel Report
Mon/Tom and Jerry
Tue/Carrascolendas
🅗 Thu/The Phantom Treehouse
🅢 Wed/Fatty Finn
Tue/**Movie:** Running Brave

6:30
❷ ❹ News
❺ Fat Albert and the Cosby Kids
❾ 700 Club
⓫ Great Space Coaster
🅗 Wed, Tue/The Adventures of Robin Hood
Fri/Emma and Grandpa
Mon/**Special:** The Best of Farm Aid: An American Event
🅢 Thu/R. W.
Mon/Shelley Duvall's Tall Tales & Legends: Johnny Appleseed (cc)

6:45
㉛ AM Weather

7:00
❷ Morning News
❹ Today
❺ Inspector Gadget
❼ Good Morning America (cc)
⓫ The Jetsons
㉛ Ohayo! New York
🅗 Fri/The Berenstain Bears' Comic Valentine
🅢 Thu/Susie's War
Fri/**Movie:** Les Miserables

7:30
❺ Woody Woodpecker & Bugs Bunny
❾ Straight Talk
⓫ Heathcliff
🅗 Fraggle Rock
🅢 Wed/**Movie:** Rope
Thu/The Bugs Bunny/Road Runner Movie
Mon/**Movie:** Rocky

8:00
⓫ Challenge of the Gobots
⓭ 3-2-1 Contact
🅗 Wed/**Movie:** Arabian Adventure
Thu/**Movie:** Mrs. Soffel
Fri/**Movie:** St. Helens
Mon/**Movie:** The Brother From Another Planet
Tue/**Movie:** Iceman
🅢 Tue/Susie's War

8:30
❺ The Flintstones
❾ Romper Room
⓫ Scooby Doo
⓭ Mister Rogers' Neighborhood
🅢 Fri/**Movie:** Two of a Kind
Tue/**Movie:** The Brass Ring

9:00
❷ Perfect Match
❹ Donahue
❺ Brady Bunch
❼ Morning Show
⓫ Love Boat
⓭ Sesame Street
㉛ AM Weather
🅢 Wed/The Honeymooners . . . The Lost Episodes
Thu/Waylon Jennings: A Cowboy in London
🅦 Wed/**Movie:** Supergirl
Fri/**Movie:** Purple Hearts
Mon/**Movie:** Weekend Pass
Tue/**Movie:** After the Fall of New York

9:15
㉛ Tue/City Comment
🅦 Thu/**Movie:** Blame It on the Night

9:30
❷ Break the Bank
❺ Leave It to Beaver
❾ Partridge Family
㉛ Tue/Newton's Apple
🅢 Mon/It's Showtime

10:00
❷ $25,000 Pyramid
❹ Family Ties
❺ I Love Lucy
❾ My Favorite Martian
⓫ Sanford & Son
㉛ Tue/On Our Own
🅗 Wed/**Movie:** Sahara
Thu/**Movie:** Warlords of Atlantis
Fri/**Movie:** The Brother From Another Planet (cc)
Mon/**Movie:** The King of Comedy
Tue/**Movie:** Splash (cc)
🅢 Wed, Mon/**Movie:** Neptune's Daughter
Thu/**Movie:** Cynara
Fri/**Movie:** Meet Me in Las Vegas
Tue/**Movie:** Until They Sail

10:30
❷ New Card Sharks
❹ Sale of the Century
❺ Make Room for Daddy
❼ Sally Jessy Raphaël
❾ My Favorite Martian
⓫ Best Talk in Town

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Divorce Court
❼ Bruce Forsyth's Hot Streak
❾ Bewitched
⓫ What's Hot! What's Not?
🅦 Wed/**Movie:** Maria's Lovers
Thu/**Movie:** Rocky
Fri/**Movie:** Racing With the Moon
Mon/**Movie:** Up the Creek
Tue/**Movie:** Into the Night

11:30
❹ Scrabble
❺ All in the Family
❼ New Love American Style
❾ I Dream of Jeannie
⓫ News
🅢 Thu/The Honeymooners . . . The Lost Episodes (cc)

12 NOON
❷ Press Your Luck
❹ Super Password
❺ ❾ News
❼ Ryan's Hope
⓫ Odd Couple
🅗 Wed/**Movie:** Splash
Thu/**Movie:** Where the Boys Are (1960).
Fri/**Movie:** Iceman
Mon/**Movie:** The Main Event
Tue/**Movie:** The Terry Fox Story
🅢 Wed/Joshua's Confusion
Thu/**Movie:** Running Brave
Fri/**Movie:** Ups and Downs
Mon/**Movie:** Star Trek III: The Search for Spock (cc)
Tue/**Movie:** The Main Event

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❺ Midday
❼ Loving
⓫ Wed/**Movie:** Sorry, Wrong Number (1948). Barbara Stanwyck, Burt Lancaster. Dramatic thriller about a woman who overhears a murder plan on the telephone and eventually discovers that she is to be the victim.
Thu/**Movie:** The Umbrellas of Cherbourg (1964). Catherine Deneuve, Anne Vernon.
Fri/**Movie:** Sands of Iwo Jima (1949). John Wayne, John Agar. John Wayne received his first Oscar nomination as a tough sergeant who straightens out a cocky young marine.
Mon/**Movie:** Squirm (1976). Don Scardino, Jean Sullivan.
Tue/**Movie:** The Last Sunset (1961). Rock Hudson, Dorothy Malone.
🅢 Wed/**Movie:** Midnight Madness

1:00
❹ Days of Our Lives
❼ All My Children
❾ Joker's Wild
🅦 Wed/**Movie:** Honeysuckle Rose
Thu/**Movie:** The Ambassador
Fri/**Movie:** Choose Me
Mon/**Movie:** Making the Grade
Tue/**Movie:** Videodrome

1:30
❷ As the World Turns
❺ Hour Magazine
❾ Tic Tac Dough

2:00
❹ Another World
❼ One Life to Live
❾ Let's Make a Deal
🅗 Wed/**Special:** The Best of Farm Aid: An American Event
Thu/**Movie:** Turk 182!
Fri/**Movie:** Android
Mon/**Movie:** Mrs. Soffel
Tue/**Movie:** The Adventures of Buckaroo Banzai
🅢 Thu/**Movie:** Until They Sail
Fri/**Movie:** The Main Event
Mon/**Movie:** Nate and Hayes
Tue/**Movie:** Running Brave

2:30
❷ Capitol
❺ Woody Woodpecker
❾ Dating Game
⓫ Mask
🅢 Wed/**Movie:** Rope

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Jayce & the Wheeled Warriors
❼ General Hospital
❾ Hawaii Five-O
⓫ The Jetsons
⓭ Wed/Great Chefs of New Orleans
Thu/Frugal Gourmet
Fri/Madeline Cooks
Mon/Great Chefs of Chicago
Tue/Yan Can Cook
🅗 Wed/**Movie:** The Adventures of Buckaroo Banzai
🅦 Wed/**Movie:** Supergirl
Thu/**Movie:** Blame It on the Night
Fri/**Movie:** Purple Hearts
Mon/**Movie:** Weekend Pass
Tue/**Movie:** After the Fall of New York

3:30
❺ She-Ra
⓫ The Transformers
⓭ Wed/This Old House (cc)
Thu/Square-Foot Gardening
Fri/Food for Thought
Mon/All New This Old House (cc)
Tue/House for All Seasons
🅗 Fri/Emma and Grandpa

4:00
❷ Quincy
❹ Love Connection
❺ He-Man and the Masters of the Universe
❼ Jeopardy
❾ Vega$
⓫ G.I. Joe
⓭ Sesame Street
🅗 Thu/Remember When: It'll Never Fly—The Story of American Inventors
Fri, Tue/**Movie:** The Mysterious Stranger
Mon/**Special:** The Best of Farm Aid: An American Event
🅢 Wed/Fatty Finn
Thu/Susie's War
Fri/**Movie:** Les Miserables
Mon/The Zertico Diamond Caper
Tue/**Movie:** The Brass Ring

4:30
❹ People's Court
❺ Thundercats
❼ Sale of the Century
⓫ Good Times
㉛ World TV Presents
🅢 Thu/**Movie:** Kidco

5:00
❷ ❼ News
❹ Live at Five
❺ Brady Bunch
❾ Police Woman
⓫ Eight Is Enough
⓭ Mister Rogers' Neighborhood
🅗 Wed/The Adventures of Robin Hood
Thu/The Phantom Treehouse
Mon/**Movie:** The Empire Strikes Back
🅢 Mon/Shelley Duvall's Tall Tales & Legends: Johnny Appleseed
🅦 Wed/**Movie:** Trenchcoat
Thu/**Movie:** Harry & Son
Fri/**Movie:** Wuthering Heights
Mon/**Movie:** Footloose
Tue/**Movie:** Hard to Hold

5:30
❺ What's Happening
⓭ 3-2-1 Contact
㉛ City Comment
🅗 Fri/The Berenstain Bears' Comic Valentine
Tue/Video Jukebox
🅢 Wed/Joshua's Confusion
Fri/The Valentine's Day That Almost Wasn't
Tue/Susie's War

5:45
㉛ News From City Hall

SOLUTIONS TO LAST WEEK'S PUZZLES

B	E	C	O	M	I	N	G	■	A	G	E	N	T	S
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WED., FEB. 12

6:00
② ④ ⑦ News
⑤ Diff'rent Strokes
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
㉑ Great Chefs of Chicago
Ⓗ **Movie:** The Dresser
Ⓢ Dire Straits: Brothers in Arms

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who

7:00
② ④ ⑦ News
⑤ Three's Company
⑨ Million Dollar Chance of a Lifetime
⑪ The Jeffersons
⑬ Rockschool
㉑ Nightly Business Report
Ⓢ The Honeymooners . . . The Lost Episodes (cc)
Ⓦ **Movie:** The Breakfast Club

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ **Basketball:** Knicks vs. Detroit
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
② Mary
④ Highway to Heaven
⑤ **Movie:** Halloween (1978). Jamie Lee Curtis, Nancy Loomis.
⑦ MacGyver (cc)
⑪ **Movie:** True Confessions (1981). Robert De Niro, Robert Duvall.
㉑ Murder Most English: Murder Must Advertise
㉛ Moments in Time
Ⓗ **Movie:** Starman
Ⓝ **Movie:** Swann in Love
Ⓢ Brothers (cc)

8:30
② Foley Square
⑬ The Tripods
Ⓢ Best of Bizarre 86 (cc)

9:00
② Crazy Like a Fox
④ Blacke's Magic
⑦ Dynasty (cc)
⑬ Planet Earth: Tales From Other Worlds
㉑ Yes Minister
㉛ Military and the News Media (Part II)
Ⓢ **Movie:** Mischief
Ⓦ **Movie:** Maria's Lovers

9:30
㉑ Father's Day

10:00
② The Equalizer
④ St. Elsewhere
⑤ ⑨ ⑪ News
⑦ Hotel
⑬ America's Musical Theater: Treemonisha
㉑ Boyce Goes West
㉛ Right to Know
Ⓗ **Special:** The Best of Farm Aid: An American Event
Ⓝ Heimat (Parts IV and V)

10:30
⑨ **Special:** In Celebration of Black Culture
⑪ News
㉑ Only When I Laugh
㉛ Doctor Who

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Benny Hill
⑪ Carson's Comedy Classics
㉑ Nightly Business Report
Ⓗ **Movie:** Christine
Ⓢ **Movie:** After the Fall of New York
Ⓦ **Movie:** Doing It

11:30
② T. J. Hooker
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑨ Bizarre
⑪ The Honeymooners
⑬ About Tap
㉑ Long Island Report

12 MIDNIGHT
⑦ Headline Chasers
⑨ Hawaii Five-O
⑪ Star Trek
⑬ Masterpice Theatre: Lord Mountbatten—The Last Viceroy (cc)
Ⓝ **Movie:** Old Enough

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Eye on Hollywood
Ⓦ **Movie:** Honeysuckle Rose

12:40
② **Movie:** Hit and Run (1982). Paul Perri, Claudia Cron.

12:55
Ⓗ **Movie:** The Hotel New Hampshire
Ⓢ **Movie:** Midnight Madness

1:00
⑤ Get Smart
⑦ **Movie:** The Caddy (1953). Dean Martin, Jerry Lewis.
⑨ Joe Franklin
⑪ Comedy Break

1:30
④ ⑪ News
⑤ I Love Lucy

2:00
② News
④ Price Is Right
⑤ **Movie:** Young Mr. Lincoln (1939). Henry Fonda, Alice Brady.
⑨ **Movie:** Harper Valley PTA (1978). Barbara Eden, Ronny Cox.
⑪ Start of Something Big

2:30
④ Ben Casey

2:50
Ⓗ **Movie:** The Big Score

2:55
Ⓢ **Movie:** Easy Rider

3:00
⑪ Emergency
Ⓦ **Movie:** Supergirl

3:30
④ Ben Casey

4:00
⑨ Joe Franklin
⑪ Kung Fu

4:07
⑤ Get Smart

4:20
Ⓗ **Movie:** Bells

4:30
④ Here's Lucy

4:35
Ⓢ Best of Bizarre 86 (cc)

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley
Ⓢ Brothers

5:30
④ Flying Nun
⑦ Morning Stretch
⑪ News
Ⓢ Dire Straits: Brothers in Arms

THU., FEB. 13

6:00
② ④ ⑦ News
⑤ Diff'rent Strokes
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
㉑ Magic of Oil Painting

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who
Ⓗ **Movie:** O'Hara's Wife
Ⓢ The Bugs Bunny/Road Runner Movie

7:00
② ④ ⑦ News
⑤ Three's Company
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Food for Thought
㉑ Nightly Business Report

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ Million Dollar Chance of a Lifetime
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓦ **Hockey:** Islanders vs. Philadelphia

8:00
② Magnum, P.I.
④ Cosby Show
⑤ P.M. Magazine
⑦ Ripley's Believe It or Not! (cc)
⑨ News
⑪ **Movie:** A Stranger Is Watching (1982). Rip Torn, Kate Mulgrew. A psychopath kidnaps a television newcaster and her boyfriend.
㉑ The Sandbaggers
㉛ New York Screening Room
Ⓗ **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes
Ⓝ **Movie:** Full Moon in Paris
Ⓢ **Movie:** Running Brave

8:30
④ Family Ties
⑤ All in the Family
⑨ Family Feud
⑬ Currents: A House Divided—The Economics of Divorce

9:00
② Simon & Simon
④ Cheers
⑤ Merv Griffin
⑦ The Colbys (cc)
⑨ **Movie:** Concrete Cowboys II (1980). Jerry Reed, Belinda Montgomery.
⑬ Heritage: Civilization and the Jews
㉑ Philippines: The Price of Power
㉛ Only One New York

9:30
④ Night Court
㉑ This Old House
㉛ Neighborhood Voices

9:45
Ⓢ Inside Broadway on Showtime

10:00
② Knots Landing
④ Hill Street Blues
⑤ ⑪ News
⑦ 20/20 (cc)
⑬ Metroline
㉑ Austin City Limits
㉛ On Our Own
Ⓝ Heimat (Parts VI and VII)
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

10:15
Ⓗ **Movie:** Mrs. Soffel

10:30
⑪ News
㉛ Doctor Who
Ⓢ **Movie:** Hopscotch
Ⓦ **Movie:** I Remember Mama

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Benny Hill
⑪ Carson's Comedy Classics
⑬ The Nadine Gordimer Stories: Dramas of South Africa—Oral History
㉑ Nightly Business Report

11:30
② Night Heat
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑨ Racing
⑪ The Honeymooners
㉑ Long Island Report

12 MIDNIGHT
⑦ Headline Chasers
⑨ Hawaii Five-O
⑪ Star Trek
Ⓝ **Movie:** Another Country

12:15
Ⓗ Not *Necessarily* the News

12:20
Ⓢ **Movie:** Island of a Thousand Delights

12:30
④ David Letterman
⑤ Comedy Tonight

7 Eye on Hollywood

12:40
2 **Movie:** Attack on Fear (1984). Paul Michael Glaser, Linda Kelsey.

12:45
H **Movie:** Turk 182!
W **Movie:** The Adventures of Rick Quick, Private Dick

1:00
5 Get Smart
7 **Movie:** The Flim Flam Man (1967). George C. Scott, Michael Sarrazin. The adventures of a wiley, old con man and his young apprentice.
9 Joe Franklin
11 Comedy Break

1:30
4 11 News
5 I Love Lucy

1:40
S **Movie:** Purple Hearts

2:00
2 News
4 Price Is Right
5 **Movie:** Hoffman (1971). Peter Sellers, Ruth Dunning. A middle-aged man blackmails a young woman.
9 **Movie:** Billion Dollar Hobo (1978). Tim Conway, Will Geer.
11 Lifestyles of the Rich and Famous

2:15
W **Movie:** Blame It on the Night

2:25
H **Movie:** Into the Night

2:30
4 Ben Casey

3:00
11 Emergency

3:30
4 Ben Casey

3:45
S Waylon Jennings: A Cowboy in London
W **Movie:** The Ambassador

4:00
9 Joe Franklin
11 Kung Fu

4:20
5 Get Smart

4:25
H **Movie:** The Fury

4:30
4 Here's Lucy

4:50
S **Movie:** Kidco

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:30
4 Flying Nun
7 Morning Stretch
13 News

FRI., FEB. 14

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
21 People, Pets, and Dr. Marc
H **Movie:** The Main Event
S **Movie:** Ups and Downs

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Doctor Who

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 Sneak Previews
21 Nightly Business Report
W **Movie:** Just the Way You Are

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Twilight Zone
4 Disney's Valentine's Day Special
5 **Movie:** The Long Riders (1980). Stacy Keach, James Keach.
7 Webster (cc)
9 News
11 **Movie:** Love Happy (1950). The Marx Brothers, Marilyn Monroe.
21 31 Washington Week in Review
H **Movie:** Too Scared to Scream
N **Movie:** Bay Boy
S **Movie:** The Breakfast Club (cc)

8:30
7 Mr. Belvedere (cc)
9 **Hockey:** Rangers vs. Detroit
13 31 Wall Street Week
21 The Moviemakers: The Designers

9:00
2 Dallas
4 Knight Rider
7 Diff'rent Strokes (cc)
13 Great Performances: An Englishman Abroad
21 **Movie:** Strange Love of Martha Ivers (1946). Kirk Douglas, Barbara Stanwyck.
31 Masterpiece Theatre: Lord Mountbatten—The Last Viceroy (Part III)
W **Movie:** Racing With the Moon

9:30
7 He's the Mayor

10:00
2 Falcon Crest
4 Miami Vice
5 11 News
7 Fall Guy (cc)
13 Newport Jazz '85
31 Albany Tonight
H **Movie:** Purple Hearts
N Heimat (Part VIII)
S **Movie:** Tears for Fears: Scenes From the Big Chair

10:30
11 News
31 Doctor Who

11:00
2 4 7 News
5 Taxi
11 Carson's Comedy Classics
13 **Movie:** The Road to Zanzibar (1941). Bing Crosby, Bob Hope.
21 Nightly Business Report
S **Movie:** The Main Event
W **Movie:** All the Way In

11:30
2 **Movie:** Magnum P.I.: *Did You See the Sunrise?* (1983). Tom Selleck, John Hillerman.
4 Tonight Show
5 Dynasty
7 Nightline
9 Bizarre
11 The Honeymooners
21 Long Island Report

12 MIDNIGHT
7 New York Hot Tracks
9 Hawaii Five-O
11 Star Trek
H **Movie:** Songwriter
N **Movie:** Brief Encounter

12:30
4 Friday Night Videos
5 Comedy Tonight
W **Movie:** Nightdreams

1:00
5 Star Search
9 Joe Franklin
11 Comedy Break
S **Movie:** Two of a Kind

1:30
7 Eye on Hollywood
11 News

1:40
H **Movie:** Videodrome

1:45
2 **Movie:** Getting Married (1978). Richard Thomas, Bess Armstrong.

2:00
4 News
5 **Movie:** Topkapi (1964). Melina Mercouri, Peter Ustinov. A woman and her lover conspire to steal a sultan's dagger from a museum.
7 Dick Clark's Nitetime
9 **Movie:** They Went That-a-Way and That-a-Way (1978). Tim Conway, Chuck McCann.
11 Start of Something Big
W **Movie:** Choose Me

2:30
4 Price Is Right

2:35
S **Movie:** The French Woman

3:00
4 Music City USA
7 Headline Chasers
11 Ethiopia: The Nightmare Continues

3:10
H **Movie:** Too Scared to Scream

3:30
4 Hit City

4:00
2 Newsmakers
4 Ben Casey
9 Joe Franklin
11 Kung Fu
W **Movie:** Purple Hearts

4:15
S **Movie:** The Breakfast Club

4:28
5 Get Smart

4:30
2 **Movie:** The Legend of Valentino (1975). Franco Nero, Suzanne Pleshette.

4:55
H **Movie:** The Brother From Another Planet

5:00
4 Ben Casey
9 11 News

5:30
9 11 News

MON., FEB. 17

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
21 This Old House
S **Movie:** The Empire Strikes Back

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Dr. Who

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 The Moviemakers: The Designers
21 Nightly Business Report
W **Movie:** Up the Creek

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 News
13 MacNeil/Lehrer NewsHour
21 Back in the USSR
H Fraggle Rock

8:00
2 Scarecrow and Mrs. King
4 TV's Bloopers and Practical Jokes
5 P.M. Magazine
7 Hardcastle and McCormick (cc)
9 News
11 The Next Honeymooners Special
21 Brainstormers
31 Beats of the Hearts: Konkombe
H **Special:** Son of the Not-So-Great Moments in Sports
N A Canterbury Tale

8:05
S Robin Hood: The Betrayal

8:30
5 All in the Family
9 Family Feud
13 Adam Smith's Money World
21 Wonderworks

9:00
2 Kate & Allie
4 **Movie:** Flashdance (1983). Jennifer Beals, Michael Nouri.
5 Merv Griffin
7 **Movie:** Choices (1985). George C. Scott.
9 **Movie:** The Dirty Dozen (1967). Lee Marvin, Ernest Borgnine.
13 American Playhouse: The Adventures of Huckleberry Finn (Part II)
31 Playing Shakespeare
H Richard Pryor Live on the Sunset Strip
S **Movie:** Star Trek III: The Search for Spock
W **Movie:** Impulse

9:30
2 Newhart
21 Nature: Kingdon of the Ice Bear—The Frozen Ocean (Part I)

10:00
2 Cagney & Lacey
5 11 News
13 Heritage Conversations With Bill Moyers
31 Mini Playhouse

10:15
N **Movie:** Honeysuckle Rose

10:30
11 News
21 Profiles of Nature: The Coot
31 Doctor Who
H Buddy Hackett II—On Stage at Caesars Atlantic City

11:00
2 4 7 News
5 Taxi
11 Carson's Comedy Classics
13 Mystery!: The Adventures of Sherlock Holmes—The Resident Patient
21 Nightly Business Report
S **Movie:** Rocky
W **Movie:** Intruders

11:30
2 Remington Steele
4 Best of Carson
5 Dynasty
7 Nightline
11 The Honeymooners
21 Back in the USSR
H **Movie:** The Empire Strikes Back

12 MIDNIGHT
7 Headline Chasers
9 Hawaii Five-O
11 Star Trek
13 To the Manor Born

12:15
N **Movie:** Blithe Spirit

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood
W **Movie:** Making the Grade

12:40
2 **Movie:** Chanel Solitaire (1981). Timothy Dalton, Karen Black. The story of an abandoned child who grows up to become the famous fashion designer Coco Chanel.

1:00
5 Get Smart
7 **Movie:** Sullivan's Empire (1967). Martin Milner, Clu Gulager. A wealthy plantation owner's plane crashes in a jungle and his three sons set out to find him.
9 Joe Franklin
11 Comedy Break

1:10
S **Movie:** Mischief

1:30
4 11 News
5 I Love Lucy

1:40
H **Movie:** Easy Rider

2:00
2 News
4 Price Is Right
5 **Movie:** Lord Love a Duck (1966). Roddy McDowall, Tuesday Weld.
9 **Movie:** The Great Impostor (1960). Tony Curtis, Edmond O'Brien. A con artist takes on different professions and personalities.
11 Solid Gold

2:30
4 Ben Casey
W **Movie:** Weekend Pass

2:55
S **Movie:** The Empire Strikes Back

3:00
11 **Movie:** Red Sun (1972). Charles Bronson, Ursula Andress.

3:20
H **Movie:** The Brother From Another Planet

3:30
4 Ben Casey

4:00
9 Joe Franklin

4:14
5 Get Smart

4:30
4 Here's Lucy

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:05
S Robin Hood: The Betrayal

5:15
H Son of the Not-So-Great Moments in Sports

5:30
4 Flying Nun
7 Morning Stretch
11 News

TUE., FEB. 18

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
21 Frugal Gourmet
H **Movie:** Warlords of Atlantis
S **Movie:** The Main Event

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Doctor Who

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 Profiles of Nature: The Loon
21 Nightly Business Report
W **Movie:** Into the Night

TELEVISION

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Trapper John, M.D.
4 A-Team
5 P.M. Magazine
7 Who's the Boss? (cc)
9 News
11 **Movie:** Clash of the Titans (1981). Laurence Olivier, Burgess Meredith. Zeus and his son face a variety of challenges.
21 We'll Meet Again
31 Mystery!: Adventures of Sherlock Holmes II (Part II)
H **Movie:** The Aviator
N Heimat (Parts IV and V)
S Sunday in the Park With George

8:30
5 All in the Family
7 Growing Pains (cc)
9 **College Basketball:** St. John's vs. Villanova
13 Innovation: Mind Over Matter

9:00
2 **Movie:** One Terrific Guy (1985). Laurence Luckinbill.
4 Riptide
5 Merv Griffin
7 Moonlighting (cc)
13 Nova: The Case of the Frozen Addict
21 Masterpiece Theatre: Lord Mountbatten—The Last Viceroy (cc)
31 **Special:** Mingus
W **Movie:** Blood Simple

10:00
4 Remington Steele
5 11 News
7 Spenser: For Hire (cc)
13 Frontline: Tobacco on Trial
21 The Price
31 **Special:** Nina Simone Live From Ronnie Scott's
H **Movie:** Splash
N **Movie:** Bay Boy

10:30
9 11 News
31 Doctor Who
S **Movie:** The Breakfast Club

11:00
2 4 7 News
5 Taxi
9 Benny Hill
11 Carson's Comedy Classics
13 Intercom: Northern Ireland—At the Edge of the Union
21 Nightly Business Report
W **Movie:** Hot Bodies

11:30
2 Simon & Simon
4 Tonight Show
5 Dynasty
7 Nightline
9 Bizarre
11 The Honeymooners
21 Long Island Report

11:55
H **Movie:** The Mean Season

12 MIDNIGHT
7 Headline Chasers
9 Hawaii Five-0
11 Star Trek
13 SCTV
N **Movie:** The Dresser

12:15
S **Movie:** Purple Hearts

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood
W **Movie:** Videodrome

12:40
2 **Movie:** Mrs. R (1975). Kate Reid, John Anderson. A policewoman matches wits with a stranger who has strangled an international financier.

1:00
5 Get Smart
7 **Movie:** The Pleasure Seekers (1965). Ann-Margret, Tony Franciosa. Three American girls, sharing an apartment in Madrid, set out to find themselves husbands.
9 Joe Franklin
11 Comedy Break

1:30
7 11 News
5 I Love Lucy

1:45
H **Movie:** Too Scared to Scream

2:00
2 News
4 Price Is Right
5 **Movie:** Gone Are the Days (1963). Ossie Davis, Ruby Dee. A self-appointed preacher schemes to undo a plantation owner.
9 **Movie:** So This Is Love (1953). Kathryn Grayson, Merv Griffin.
11 Millionaire Makers Home Study Course
W **Movie:** After the Fall of New York

2:20
S **Movie:** After the Fall of New York

2:30
4 Ben Casey

3:00
11 **Movie:** Five Million Years to Earth (1968).

3:30
4 Ben Casey
H **Movie:** Purple Hearts

4:00
9 Joe Franklin

4:04
5 Get Smart

4:10
S Sunday in the Park With George

4:30
4 Here's Lucy

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:30
4 Flying Nun
7 Morning Stretch
11 News
H Video Jukebox

Weekend, February 15–16

SAT., FEB. 15

6:00
4 Sonrisas
5 Young Edition
9 David Toma
11 It's Your Business

6:30
2 Patchwork Family
4 Hickory Hideout
5 World Tomorrow
7 Hee Haw
9 Face-off
11 Josie and the Pussycats
S The Jilting of Granny Weatherall

7:00
4 Robotech
5 Terrahawks
7 Davey and Goliath
9 New Jersey People
11 Tom and Jerry
H The Adventures of Robin Hood

7:30
2 Kidsworld
4 Cliffwood Avenue Kids
5 Woody Woodpecker
7 Kids, Incorporated
9 In Depth
11 Voltron
S Robin Hood: Cromm Cruac

8:00
2 Berenstain Bears
4 Snorks
5 Wonderama
7 Scooby's Mystery Funhouse/ABC Funfit
9 Hispanic Horizons
11 Little Rascals
13 Adam Smith's Money World
H **Movie:** The Adventures of Buckaroo Banzai

8:30
2 The Wuzzles
4 Gummi Bears
5 The Flintstones
7 Bugs Bunny/Looney Tunes Comedy Hour
9 Meet the Mayors
11 The Munsters
13 Wall $treet Week
S **Movie:** Roseanna McCoy

9:00
2 Jim Henson's Muppet Babies
4 Smurfs
5 Dukes of Hazzard
9 Millionaire Maker
11 Solid Gold
13 John McLaughlin: One-on-One
W **Movie:** Night of the Comet

9:30
2 Dungeons and Dragons
7 Ewoks/Droids Adventure Hour
13 Washington Week in Review
31 On Our Own

10:00
2 Hulk Hogan's Rock 'n' Wrestling!
5 Bionic Woman
9 BJ/Lobo
11 Puttin' On the Hits
13 Congress: We the People
31 Body Electric
H Life on Earth: The Compulsive Communicators
S **Movie:** The Safecracker

10:30
4 Punky Brewster
7 Super Powers Team: Galactic Guardians
11 FTV
13 Congress: We the People
31 Owl TV

11:00
2 Richie Rich
4 Alvin and the Chipmunks
5 **Movie:** Sam Cade (1972). Glenn Ford, Darren McGavin. Sam Cade's wartime buddy returns with a contract to kill him.
7 13 Ghosts of Scooby Doo
9 Wrestling
11 Soul Train
13 Tony Brown's Journal
31 Secret City
H **Movie:** Splash
W **Movie:** Runaway

11:30
2 Astro Minute
4 Kidd Video
7 The Littles
13 Open Mind

12 NOON
2 Pole Position
4 Mr. T
7 Weekend Specials (cc)
9 Voyagers
11 Wrestling
13 Frontline: Russia—Love It or Leave It
21 Gourmet Cooking
31 Video Music Box (Part I)
S **Movie:** Red Dawn

12:30
2 Get Along Gang
4 Spider Man
7 American Bandstand
21 This Old House (cc)

1:00
2 Kidsworld I
4 **College Basketball:** Iowa vs. Michigan
5 **Movie:** The Raven (1963). Vincent Price, Peter Lorre.
9 **Movie:** Star Crash (1979). Marjoe Gortner, Christopher Plummer.
11 **Movie:** From Beyond the Grave (1976). Margaret Leighton, David Warner.
13 The Shakespeare Hour: Twelfth Night (Part II)
21 Kathy's Kitchen
31 Video Music Box (Part II)
H Barbra Streisand—The Broadway Album
W **Movie:** Starman

1:30
2 Kidsworld II
7 **Skiing:** U. S. National Championships
21 Square-Foot Gardening

2:00
2 **College Basketball:** TBA
13 American Playhouse: The Adventures of Huckleberry Finn (Part I)
21 Motorweek
31 World TV Presents
H **Movie:** Runaway
S **Movie:** Rocky

2:30
7 Greatest Sports Legends
21 Gourmet Cooking

3:00
4 **College Basketball:** Georgetown vs. Villanova
5 **Movie:** Seven Soldiers of Kung Fu (1985). David Chiang, Ti Lung.
7 Professional Bowlers Tour
9 **Movie:** Explosion (1970). Don Stroud, Gordon Thomson.
11 Star Games
13 A Walk Through the 20th Century With Bill Moyers: The Second American Revolution (Part II)
21 Cats & Dogs
W **Movie:** The Brother From Another Planet

3:30
21 Motorweek

4:00
2 **College Basketball:** TBA
11 Dance Fever
13 This Old House
21 House for All Seasons
31 World Chronicle
H **Movie:** The Goodbye Girl
S The Jilting of Granny Weatherall

4:30
7 Wide World of Sports
11 Puttin' On the Hits
13 Innovation
21 Owl/TV
31 Cambridge Forum Presents: Japan the Changing Tradition

5:00
4 **Golf:** Hawaiian Open
5 Mission Impossible
9 Greatest American Hero
11 Fame
13 Nova: Growing Pains
21 German Professional Soccer
31 All About TV
S **Movie:** To Be or Not to Be
W **Movie:** 2010

5:30
31 Cityscope

6:00
2 The People
5 What's Happening Now
7 News
9 Wrestling
11 Laverne & Shirley
13 Nature: Krakatoa—The Day That Shook the World
21 Shakespeare Hour
31 Only One New York
H **Movie:** Harry & Son

6:30
2 4 7 News
5 Small Wonder
11 Gimme a Break
31 Eye on Dance

7:00
2 9 News
4 Strictly Business
5 Too Close for Comfort
7 It's a Living
11 The Jeffersons
13 Newton's Apple
21 Wall $treet Week
31 Ask Congress
S Robin Hood: Cromm Cruac
W **Movie:** The Falcon and the Snowman

7:30
2 Wheel of Fortune
4 Fight Back
5 Archie Bunker's Place
7 New York Views
9 In Search Of
11 At the Movies
13 Wild America: Cutthroat—Yellowstone Lake (Part I)
21 Moneymakers V
31 McLaughlin Group

8:00
2 **Special: Movie:** The Wizard of Oz (1939). Judy Garland, Ray Bolger.
4 Gimme a Break
5 **Movie:** The Defiant Ones (1958). Tony Curtis, Sydney Poitier.
7 Red Foxx Show
9 **Movie:** The Big Red One (1980). Lee Marvin, Mark Hamill. Special infantry squadron and its intrepid sergeant during W. W. II.
11 **Movie:** Silver Streak (1976). Gene Wilder, Richard Pryor.
13 National Geographic Special: Creatures of the Mangrove
21 Heritage: Civilization and the Jews
31 Mini Playhouse
H **Movie:** The Mean Season
N **Movie:** Blood Simple
S **Movie:** Red Dawn

8:30
4 Facts of Life
7 Benson
31 Looking East

9:00
4 Golden Girls
7 Lady Blue (cc)
13 Mystery!: The Adventures of Sherlock Holmes—The Resident Patient
21 Planet Earth
31 Hello Jerusalem

9:30
4 227
W **Movie:** Midnight Express

10:00
2 Airwolf
4 Hunter
5 News
7 Love Boat (cc)
9 Wrestling
13 Film on Film: Brown Sugar (Part II)
21 National Geographic Special: Creatures of the Mangrove (cc)
31 Playing Shakespeare
H Buddy Hackett II—On Stage at Caesars Atlantic City
N Heimat (Part IX)
S **Movie:** The French Lieutenant's Woman

10:30
5 Black News

11 News

11:00
2 4 7 News
5 **Movie:** Love at First Bite (1979). George Hamilton, Susan St. James. Comedy spoof of the Dracula legend.
9 Racing
11 Tales From the Darkside
13 **Movie:** Hold Your Man (1933). Jean Harlow, Clark Gable.
21 Brown Sugar
H The Hitchhiker

11:30
4 Saturday Night Live
7 News (cc)
9 **Movie:** The Wicker Man (1975). Edward Woodward, Britt Ekland.
11 The Honeymooners
H **Movie:** Christine
W **Movie:** Moments of Love

11:45
2 **Movie:** Kiss Me, Kill Me (1976). Stella Stevens, Claude Akins.
7 **Movie:** Yellowbeard (1983). Marty Feldman, Madeline Kahn.

12 MIDNIGHT
11 Dempsey & Makepeace

12:10
S **Movie:** Tomboy

12:30
N **Movie:** 1918

1:00
4 Ghost Story
5 **Movie:** That Man From Rio (1964). Jean-Paul Belmondo, Jean Servais.
11 Twilight Zone
W **Movie:** Blondes Have More Fun

1:25
H **Movie:** Rider on the Rain

1:26
2 **Movie:** The Strange Possession of Mrs. Oliver (1977). Karen Black, George Hamilton.

1:30
7 **Movie:** In Like Flint (1967). James Coburn.
9 **Movie:** Skateboard Madness (1980). Stacey Peralta, Kurt Ledterman.
11 News

1:50
S **Movie:** To Be or Not to Be

2:00
4 Ben Casey
11 At the Movies

2:30
11 **Movie:** City Beneath the Sea (1970). Stuart Whitman, Richard Basehart.
W **Movie:** Runaway

3:00
2 **Movie:** The Time Is Now (1970). Jack Klugman, Dana Andrews.
4 **Movie:** Sagebrush Trail (1933). John Wayne.

3:25
H **Movie:** The Mean Season

3:30
9 **Movie:** Dead Men Walk (1943). George Zucco, Mary Carlisle. Dead men rise from the grave in this classic excursion into horror.

4:00
S **Movie:** Roseanna McCoy

4:30
11 One Step Beyond

4:57
2 **Movie:** Remember (1970). Vince Edwards, Dean Jagger. A psychiatrist falls in love with a woman only to find out that she is dying.

5:00
9 News
11 Life of Riley

5:15
H The Hitchhiker

5:30
9 Millionaire Maker
11 News

SUN., FEB. 16

6:00
4 Joy of Gardening
5 Black News
9 In Depth
11 Insight
H That's Dancing
S Misunderstood Monsters

6:30
2 Kidsworld
4 Journey to Adventure
5 Young Edition
7 11 Christopher Close-up
9 New Jersey People

6:45
11 Davey and Goliath

7:00
2 Hot Fudge
4 Robotech
5 Hour of Power
7 Faith for Today
9 Face-off
11 Old Time Gospel Hour
S Joshua's Confusion

7:30
2 The People
4 Funtastic World of Hanna-Barbera
7 This Is the Life
9 Meet the Mayors
13 Sesame Street (cc)
S R. W.

8:00
2 Way to Go
5 Jimmy Swaggart
7 Insight
9 It Is Written
11 Frederick K. Price
H Fraggle Rock
S Fatty Finn

8:30
2 For Our Times
7 Tiempo
9 Day of Discovery
13 Mister Rogers' Neighborhood
H **Movie:** Sahara

9:00
2 Sunday Morning News
4 Visiones
5 Plastic Man
7 World of Photography
9 Oral Roberts
11 Josie and the Pussycats
13 Sesame Street
W **Movie:** The Informer

9:30
4 Positively Black
5 Leave It to Beaver
7 Wild Kingdom
9 Point of View
11 Heathcliff
S Faerie Tale Theatre: Cinderella

10:00
4 Essence
5 Dukes of Hazzard
7 America's Top 10
9 Sunday Mass
11 Super Sunday
13 Reading Rainbow

10:30
2 Face the Nation
4 First Estate: Religion in Review
7 Entertainment This Week
9 Meet the Mayors
11 Three Stooges
13 Family Classics: The Prince and the Pauper
H **Movie:** O'Hara's Wife
S **Movie:** Turk 182!

11:00
2 Wall Street Journal Report
4 Meet the Press
5 **Movie:** King Solomon's Mines (1950). Stewart Granger, Deborah Kerr.
9 David Toma
11 FTV
13 Wonderworks: The Lone Star Kid
W **Movie:** Running Brave

11:30
2 Newsmakers
4 News 4orum
7 This Week With David Brinkley
9 World Tomorrow
11 **Movie:** Abbott and Costello in the Foreign Legion (1950). Bud Abbott, Lou Costello.
21 Wall Street Week

12 NOON
2 **Special:** Daytona 500
4 McLaughlin Group
9 Dr. Schuller
13 Currents: A House Divided—The Economics of Divorce
21 Tony Brown's Journal
H Not *Necessarily* the News

12:30
4 Today in New York
7 Eyewitness News Conference
13 Inside Albany
21 **Movie:** Wildcat (1942). Richard Arlen, Larry Crabbe.
H **Movie:** Dreamscape
S The Honeymooners . . . The Lost Episodes

1:00
4 **College Basketball:** Notre Dame vs. Duke
7 Like It Is
9 **Movie:** Top Secret (1978). Bill Cosby, Sheldon Leonard.
11 **Movie:** Treachery and Greed on the Planet of the Apes (1974). Roddy McDowall, Ron Harper.
13 Firing Line
S **Movie:** Never So Few
W **Movie:** Champions

1:15
5 **Movie:** The Great Escape (1963). James Garner, Steve McQueen.

2:00
7 Ebony/Jet Showcase
13 Symposium: National Security—A Question of Balance
21 Japan: The Changing Tradition
31 World TV Presents

2:30
7 **Skiing:** U. S. National Championships
21 Sports Report
H **Movie:** Heidi (1968).

3:00
4 Sportsworld
9 **Movie:** The Silent Partner (1979). Elliott Gould, Christopher Plummer.
11 **Movie:** Sleeper (1973). Woody Allen, Diane Keaton.
13 Great Performances: An Englishman Abroad
21 Lone Star: A Television History of Texas
31 Kup's Show
W **Movie:** The Ballad of Gregorio Cortez

3:05
S **Movie:** Midnight Madness

3:30
2 **Basketball:** Boston vs. Los Angeles
7 **Boxing:** TBA

4:00
13 National Geographic Special: Creatures of the Mangrove
21 Inside Albany
31 Masterpiece Theatre: Lord Mountbatten—The Last Viceroy (Part III)

4:30
7 Wide World of Sports
21 Great Parks of the World
H Fraggle Rock

5:00
5 Kojak
9 Black Sheep Squadron
11 Fame
13 Heritage: Civilization and the Jews—The Crucible of Europe
21 Undersea World of Jacques Cousteau
31 Mystery!: The Adventures of Sherlock Holmes II (Part I)
H **Movie:** Turk 182!
S Faerie Tale Theatre: Cinderella
W **Movie:** Black Beauty

5:30
4 **Golf:** Hawaiian Open

6:00
2 7 News
5 **Movie:** The Hot Rock (1970). Robert Redford, George Segal.
11 **Movie:** Annie Hall (1977). Woody Allen, Diane Keaton.
13 Planet Earth: Tales From Other Worlds
21 McLaughlin Group
S **Movie:** The Flamingo Kid

6:30
2 4 7 News
21 Adam Smith's Money World

7:00
2 60 Minutes
4 Punky Brewster
7 Disney Sunday Night Movie: (Part I) The Last Electric Knight and (Part II) 2½ Dads
9 Street Hawk
13 Wonderworks: Anne of Green Gables (Part I)
21 Wild America
H That's Dancing
W **Movie:** Mass Appeal

7:30
4 Silver Spoons
21 Computer Chronicles

8:00
2 Murder She Wrote
4 Amazing Stories
5 Star Search
9 David Toma
13 Nature: Kingdom of the Ice Bear—The Frozen Ocean (Part I)
21 Mystery!: Agatha Christie's Miss Marple—The Moving Finger (Part I)
31 From Oregon With Love
N **Movie:** Old Enough
S **Movie:** Turk 182!

8:30
4 Alfred Hitchcock Presents
9 Face-off
11 Lifestyles of the Rich and Famous

9:00
2 **Movie:** Thompson's Last Run (1985). Wilford Brimley.
4 **Movie:** The Last Days of Frank and Jesse James (1985). Kris Kristofferson, Johnny Cash.
5 Merv Griffin
7 **Movie:** Mr. Mom (1983). Michael Keaton, Teri Garr.
9 New Jersey People
11 Love Boat
13 Masterpiece Theatre: Lord Mountbatten—The Last Viceroy (cc)
21 **Movie:** Dark Journey (1937). Vivien Leigh, Conrad Veidt.
31 America's Musical Theatre: Treemonisha
H **Movie:** The Evil That Men Do
W **Movie:** Blood Brothers

9:30
9 In Depth

9:40
S Celebrity Lifestyles

10:00
5 11 News
9 Straight Talk
13 The Shakespeare Hour: Twelfth Night
N Heimat (Parts X and XI)
S Brothers

10:30
5 Sports Extra
11 Editor's Desk
21 European Journal
31 Window on World Television
H Not *Necessarily* the News
S Best of Bizarre 86

11:00
2 4 7 News
5 Taxi
9 World Tomorrow
11 Odd Couple
13 The Tripods
21 Crime File
H **Movie:** The Fury
S The Honeymooners . . . The Lost Episodes (cc)
W **Movie:** The Ballad of Gregorio Cortez

11:15
2 News

11:30
5 Blue Knight
7 News
9 Millionaire Maker
11 The Honeymooners
13 SCTV
S **Movie:** Midnight Madness

11:45
2 Sports Update
7 Sports Special

12 MIDNIGHT
2 Barnaby Jones
4 George Michael's Sports Machine
7 **Movie:** St. Valentine's Day Massacre (1967). Jason Robards, George Segal. The war between gangsters Al Capone and Bugsy Moran.
9 Jimmy Swaggart
11 Star Trek
13 Monty Python's Flying Circus

12:30
4 **Movie:** Penny Serenade (1941). Cary Grant, Irene Dunne. A couple adopts a baby when their own dies.
5 Naked City

1:00
2 Barnaby Jones
9 **Movie:** Deadfall (1968). Michael Caine, Eric Portman.
11 Tales From the Darkside
N **Movie:** That Sinking Feeling
W **Movie:** Champions

1:05
H **Movie:** Into the Night

1:30
5 David Susskind
11 News
S **Movie:** The Flamingo Kid

2:00
2 News
7 Killer Force (1975). Telly Savalas, Peter Fonda.
11 Star Games

2:30
4 Visiones

3:00
4 First Estate: Religion in Review
11 **Movie:** Justine (1969). Dirk Bogarde, Anouk Aimee. Ruthless woman uses her family and friends in her scheme to send arms to Israel.

3:05
H **Movie:** Modern Romance

3:15
S **Movie:** The Keep

3:30
4 News
5 World Vision
9 **Movie:** Act of Violence (1949). Van Heflin, Janet Leigh.

4:45
H **Movie:** Losin' It

4:55
S Fatty Finn

5:00
9 News
11 Life of Riley

5:30
7 Morning Stretch
11 News

NEW YORK REAL ESTATE

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add $15. for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-5420. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
Address Your Response This Way:

New York Magazine, (----) Box Number
P.O. Box 4600
New York, New York 10163

STRICTLY PERSONALS

Caring, White Male, Mid 30's—That likes his women tall, big, strong, physical, and tender. Wrestle me helpless and carry me to the altar! NYM V733.

Valentine—If you'll be my knight in shining armor, I promise to fix small dents in front of a cozy fireplace in my charming NJ farmhouse. We're both intelligent, attractive and kind. You're 45-55. Letter/photo. NYM V729.

Romantic New Yorker—Ready to walk the beach and Third avenue with a loving, accomplished, fit, emotionally-aware man. I am 40, creative, beautiful, tall, athletic, sensitive, and wise. NYM A414.

Former Apple-Cheeked Midwesterner—Turned semi-sophisticated Manhattan lawyer who enjoys cozy corner tables, the arts, travel and sports, seeks warm, humorous, bright male, age 30-45, to share a slice of the Big Apple. Note/phone/photo, please. NYM V569.

Extremely Good-Looking—5'7", 29-year-old guy, seeks great-looking, warm, down-to-earth, non-smoking woman. Phone/photo a must. NYM A421.

Born and Raised in Manhattan—31, attorney, Jewish, funny, cute, slim, tall, athletic, enjoys weekends at his Hamptons retreat. Seeks caring, bright, attractive, Jewish woman, 22-30. Note/phone/photo a must. NYM V731.

Gay White Male—25, 5'9," 150 lbs, brown eyes and hair, bearded, ad professional. Good-looking (my friends made me say it). Work out 4 times a week. Interests include classical music, horticulture, Xmas, outdoors, long-term monogamy. Health conscious, sexually and otherwise—willing to swap medical info should we "ignite". White non-smokers only. Photo helpful. POB 1453, NY, NY, 10156.

Sharp And Classy—Woman film exec who is comfortable in denim or silk. Seeks an equally successful and confident, 35-45 year old man. I would like to share my lightly toasted bagel with Nova (with onion and a squeeze of lemon), my extra Partesi terry, Sunday Times Business section and the football picks of the day. Photo/letter. NYM A417.

A Bottle Of Dom, A Cozy Fire—And that special someone. The champagne is on ice, the log is in the fireplace. Looking for a female with the right sparks. I'm a 26-year-old, very attractive, well-built, Jewish male, 5'11", who is warm, sincere and successful in his own business. Looking for that special someone, female, 20-25, considerate, slim, pretty and with a good sense of humor. Bio/recent photo/phone. NYM V697.

NJ & Manhattan—Responsible guy. 5'10", top shape, non-smoker, successful, well-educated, mid-50's. Seeking to share the "good life" with a 35-45, pretty lady. Photos exchanged. NYM G713.

A Touch Of Class—European style Italian-American male, young 40's, sincere and handsome. Seeking tall, blond, blue-eyed, northern European beauty, 24-30, with sophistication and presence. Interesting and vivacious. Non-smoker. Bio/photo/phone. NYM H301.

Icy Winter Nights—*Need this adorable,* warm, romantic, 27-year-old lady to light your fire and melt your heart. This 5'2", blond-haired, green-eyed firestarter is *intelligent, affectionate, spontaneous,* sensual, fun-loving and sane. If you're a bright, educated, secure, attractive, successful, adventurous Jewish man, 30's-40's, who loves to talk and laugh. Let's spark-up our lives! NYM B008.

Tall, Handsome Attorney—33, bright, athletic, successful and incurably romantic, seeks the lady of his dreams. She is self-assured, smart, career-oriented, Jewish, extremely attractive and 5'4" plus. Write soon, I've been waiting far too long. Letter/phone/returnable photo. Non-smoker, please. NYM V610.

Who Gives Good Friendship?—I do. Do you? Successful, 49, 6', slim, handsome Unitarian, seeking a non-smoking woman, 35-47, warm, engaging, slim, attractive and helpful in locating gremlin taking socks from washer. Photo/note/phone. NYM V589.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

28-Year-Old Corporate President—Seeking slim, professional beauty for friendship, intimacy, commitment. Photo/phone/bio. NYM B030.

Over 55 And Love It—Kids grown. No responsibilities. Financially secure. Westchester widow seeks intelligent male with excellent sense of humor to share next 20 years. No marriage plans, please. Bio/photo. NYM V445.

A Passion For Excellence—Sincere, handsome and dynamic Italian-American male, young 40's. Seeking one-of-a-kind, tall, slim, natural blond beauty to complement my international lifestyle and creative energy. Must be 24-30, non-smoker, who is physically fit and emotionally secure. Bio/photo/phone. NYM G677.

Let's Greet The Spring With A Song—That two can sing better than one. Are you spirited, alive, between 50-60? Waiting, is a slender blond that is really nifty. No married men. NYM V612.

Is There A Sixtyish Gentleman—Enthusiastic, dynamic, unattached, secure, looking for a friend and cuddles with attractive, educated contemporary? Please write. NYM V703.

Beautiful MBA, 29—Green-eyed brunette, seeks successful, professional, Jewish man, 29-35, for romance and adventure. Photo/phone. NYM V666.

French Connection Looks—And a talent for fun, rhythm dancing, downhill racing, changing the world and relaxing in a loving relationship. I'm a nationally-known professional, a young, self-made millionaire who believes in the Golden Rule and excels at victimless mischief. I love my work, redefining it as I grow. I'm well-analyzed, so it's okay if you are a little mishugah provided you remain in character in bed and have a good sense of humor and self. If you can dance (or have a great shape and a sexy walk) and are accomplished in your field but want more, I'm your guy. Video cassettes returned, exchanged or not necessary NYM G732.

Busy Career Woman—White, 31, seeks non-demanding male counterpart, 30-40, for light, unhurried relationship. No photos, resumes or financial statements required. I am partial to sensitive listeners who care about people. Yours truly, Sarah. NYM A372.

Black-Eyed Beauty—Early 30's, with a creative mind, warm heart and quick wit. Successful, well-traveled, well-bred. Loves to laugh, to dance, to play tennis and follow the arts. Seeks handsome, successful, non-smoking man, 34-44, who is athletic, funny, bright and compassionate. Photo/note/phone. NYM G772.

Adorable, Passionate, Down-To-Earth—LI professional, 38, wants to meet open, warm, LI woman, 30-40, whose cup runneth over with love, is crazy about beards and doesn't take herself too seriously. Phone/note/photo. NYM V685.

Caring, Understanding—26, woman, seeks a gentle, sensitive man who wants sincerity and emotional depth in a relationship. Looking for someone who loves to share his opinions, feelings, and thoughts. Note/photo/phone. NYM V690.

One Terrific Female—Jewish, 27, pretty, 5'2", 110, curvaceous, auburn hair, down-to-earth, ambitious, confident, bright, sensible, sharp, witty, loving, mature, sincere, many interests. Lives in NJ, good career in NYC. Seeks one terrific, good-looking, slim, masculine Jewish businessman, 28-36 with same traits for friendship, love, marriage. Note/photo/phone. NYM A373.

Attractive, Down-To-Earth—Jewish lady, 29, non-smoker. Enjoys travel, theater, movies, exploring NYC and Vermont fireplaces. Seeks special man, 28-38, to share honest, caring and lasting relationship. NYM V686.

Earthy/Elegant—Jewish female, very attractive, 39, 5'7", PhD, wants Jewish man, 40ish, tall, thin, handsome, cultured, successful, generous and good-natured to live happily ever after. NYM V687.

Prize Package Female, 29—Exceptional, worldly, adorable, sharp, unpretentious, humorous, very athletic and successful, wants top, top quality, very successful Jewish male who has it all and appreciates the finest. Photo. NYM G735.

Jewish Male, 38, 5'10"—Good-looking businessman with interests in psychology, violin, flying, riding and scuba-diving. Wants to find a warm, Jewish woman with a twinkle in her eye. NYM B009.

Pretty, Born-Again Christian Woman—CT, 30, petite. Gentleman who responds should be 30-38, active in church and Bible study. A sensitive, fun-loving person. Note/photo/phone. NYM G737.

Black Single Male—29, slim, non-smoker from Fairfield County, enjoys jazz music and movies. Seeks female counterpart to share fun, friendship, and relationship. Age/race not important. NYM G738.

Where Are You?—Sincere, attractive, professional, creative, fun female, seeks 30-40 male for romantic, special relationship. Photo/phone. NYM G739.

CT/Westchester—Pretty, professional lady, seeks handsome, fit male, 37-43, who is successful, professional by day and a romanticist by night. Recent photo, please. NYM G740.

Out Of Africa—and other places. Tall, good-looking gentleman Wasp, English, born London. Now living in New York, divorced, senior executive, well-educated, 40's. Seeks friendship of lovely lady under 40, slim, non-smoker, for meeting of minds and voyages in time. Photo/phone please. NYM T008.

Bachelor #1—Name your three favorite movies, vacations and restaurants. Additional info to bias the judge. (Jewish lady, 32, MBA, Ivy-educated) in your favor is welcome. NYM B010.

Marriage-Minded Doctor—Microsurgeon, 42, 6', athletic, handsome, sensitive, workaholic. Loves to travel. Haven't had time. Ready to enjoy fruits of my labor with beautiful, family-minded woman. Photo. NYM V688.

Are You An Interesting Man?—In your 40's or a little plus? If so, a good-looking, traditional Jewish woman, 5'7", with a beautiful figure, who loves music, art, laughter, travel, exploration, and home life. Would like to greet and meet you. NYM B011.

No More Lonely Nights - Agree?—Attractive singer/actress, 30, 5'6", creative, funny, warm. Seeks Christian male, non-smoker, to 35. Send note/phone. Photo a plus. NYM T009.

I'm Not A Blond Bombshell—But if you're looking for an intelligent, pretty, 34-year-old, professional, Jewish woman, that's me! I love films, books, museums, good food, long walks and look forward to enjoying them with you! NYM V689.

Attractive, Blond, Slim—Blue-eyed woman, 30, 5'8", with great smile, looking for intelligent, affectionate man, who likes to laugh. Please send note/photo nice. NYM V691.

Star Light, Star Bright—Where's my Ms. Right. Very handsome attorney, 31, seeks bright, slim woman for keeps. Photo. POB 1004, Ft. Lee, NJ 07024

Sophisticated, Attractive Lady—With interests from art to politics, who is as much at home in Palm Beach, Rome or NYC. Seeks male, 45-60, with intelligence and humor. Bio/phone. NYM G741.

Pretty, Light-Eyed Brunette—5'3", 38, slim, seeks cultured, stable, multifaceted, self-made Christian man, 40's, non-smoker, who's discovered he prefers traditional values/lasting emotional intimacy/mutual support to share with optimistic, honest, independent, eclectic Manhattan lady who loves dancing, exotic travel, evenings by her fireplace. Manhattan/Connecticut. Note/photo. NYM T010.

Blond Italian Beauty Exec—Slim, 5'7", 35, seeks handsome, tall, intelligent male, 30's-40's. Photo/phone. NYM G742.

Attractive Woman—Beautiful eyes, lovely smile, other engaging attributes, including interests in culture, professional, financially secure, 50. Seeks man who knows what he wants, pursues and sustains it. Note/photo/phone. NYM V692.

Michael Caine/Gene Hackman Combo—Single, white, Jewish male, 39, funny, highly intelligent, sensitive, warm, successful physician, seeks very pretty, creative, slim woman, 26-36, for friendship, romance, perhaps poetry. Bio/photo? NYM V693.

Looking For That Special Someone—Single, white, Jewish male, 35, athletic, attractive, interested in music, art, travel. Include photo/bio. NYM T011.

Handsome, Jewish Male—27, 6'1", seeks pretty, Jewish female, 21-29, enjoys dining, sports, laughing, travel. Photo/phone, please. NYM V694.

Attractive, Ivy-Educated Attorney—Slim, 26. Seeks funny, Jewish, handsome, overly-educated professional (especially physician) or businessman. NYM A375.

Professional, Attractive Man—43, 5'9". Seeks fun-loving woman for romance. If you are 30-40, adventurous/daring, respond: note/phone/photo. NYM A376.

RSVP—If you're ready for a wonderful, committed relationship. Caring, pretty lady loves theater, outdoors, travel, etc. Seeks warm, financially secure, upbeat man, 43-55. NYM T012.

Attractive, Dynamic, NJ Lady—40, seeks warm, sensitive, spontaneous, playful man, 37 plus. Photo/bio. NYM V707.

Multifaceted Gem—Handsome, playful, sexy, Jewish male with humorous and creative streak. Mid 30's, Ivy, professional. Seeks Jewish female, 27-32, with terrific set of adjectives, for fun, love, growth and more. Photo/bio/phone. NYM T013.

High Voltage, High Heeled—and highly attractive adventuress for rootin' tootin', no-holds-barred time of life. Honey child, you're a tall, 30's, built-for-speed international brunette. I am refined, responsive and ready. Tempt fate - tickle me with an 8X10 - subtlety later (but only if integrity counts). NYM T014.

Female Attorney—38, smart, funny, tall, attractive, likes sky diving, movies, foggy days. Seeks strong, caring man who doesn't run with the crowd. NYM G743.

Attention Chubby Chasers—Blond, Jewish female, 35ish, zaftig bod, seeks fun-loving male, 35-45. Must have great personality (professional man a plus). Photo and note a must. NYM V696.

Beautiful, Effervescent, Sophisticated—Talented woman, 34. Patron and participant in the arts and sports. This well-educated, fun-loving, sensitive lady seeks a cultured, highly-successful, empathic, discerning, witty, Jewish male, 35-40, who wants to share and is marriage-minded. Bio/photo/phone, please. NYM G744.

Vivacious, Tall, Slim—Very pretty, young 50, Jewish female. Upper East Side business woman. Loves tennis, golf, outdoors, culture, dancing, great communication. Seeking attractive, business or professional man, 55-62, to share loving, caring, happy, fun relationship. NYM T015.

If I Were A Lady—I'd make a serious effort to meet me. Attorney, 38, 5'10", athletic, enjoys tennis, theater, 60's music, Cape Cod, and trim ladies with nice legs and sense of humor. NYM G746.

Recent Widower—39 wonderful years with the same woman. She was 61, beautiful, 5'3", 115 lbs., great disposition. Looking for someone with same qualifications. I am a white male, 61, 5'11", 195 lbs., president of a small company. Send full-length picture and note. Preferably New Jersey. NYM V700.

Attractive Professional—Male, 39, slim, 6'1", seeks relationship with bright, good-looking, caring woman, 29-35, with sense of humor. Photo/note, please. NYM G752.

Position Available—Very handsome, tall, trim, sexy, 40-year-old, Jewish, Ivy-educated, successful executive, enjoys tennis, sailing and NY's culture. Has position available for permanent partner. Applicant should be a very attractive female, 26-37, bright, sincere and fun. Fringe benefits include wit, warmth, sharing and passion. Please enclose photo/phone/note. NYM G753.

Hi, I'm A Warm, Kind, Caring Man—With a great sense of humor, plus a strong set of ethical values. An incurable romantic, who treats a lady with class, respect, and honesty. I'm a young-looking 31, Jewish, slim, 5'10", MBA advertising professional. I seek an intelligent, educated, pretty, Jewish woman, 21-29, for love and commitment. You should be mature, responsible, a non-smoker and emotionally secure. NYM T016.

STRICTLY PERSONALS

Successful, Handsome—Business executive, CPA, 30, seeks attractive professional woman (M.D., J.D. or like) for candlelit dinners, theatre and carriage rides in Central Park. Photo/phone. NYM T017.

Handsome Athletic Male, 29—Seeks attractive, sensitive, Jewish female, who is 5'1"-5'7". Photo/phone/note. NYM T018.

Jersey Girl—Accomplished, pretty. Seeks warm, intelligent, zany Jewish man, 33-38, 5'10" plus, for friendship, love, marriage, kids. NYM A384.

Don't Run Alone—Attractive, athletic, successful male, 29, seeks a special lady to share active lifestyle. NYM V704.

Executive Lady With Class—Looking for kindred spirit. Hazel-eyed, petite, 41, attractive professional, seeks unattached (non-smoking) gentleman, 38-50, equally enthusiastic about life, theater, classical music, candlelight gourmet dinners, NYC, travel, the beach, tennis, fire places, and hopefully my cat. If you are as uncertain about responding to an ad as I was placing it and you would like to *explore a sharing, mutually-supporting,* trusting, warm relationship, please send note and phone. (Photo would be nice). NYM A385.

Harvard-Educated—Jewish professor, 37, seeks an attractive, intelligent woman, 21-35, with a good sense of humor for a long-term relationship. NYM V705.

Passionately Seeking Susan—Samantha, Mary-Jane./ Afterall I ask you - what's in a name?/ Man needs woman, woman needs man/ Surely you agree Sally, Shirley, Pam./ I'm intelligent, attractive, trim and fit too,/ Do similar adjectives modify you?/ I'm 32, I stand 5'10"/ C'mon Candice; let's go Lauren./ Lick that stamp, drop me a line,/ Don't be shy now, Sweet Caroline./ Send a picture and you will see/ The return of your photo and one of me. NYM T019.

Looking For White Male—35-50, that deals with realities all day and fantasies all night. I am a white Jewish female that is sensuous, seductive, silly, sensitive and secure. If you love women and are secure within yourself and your position in life, send photo/phone. NYM A386.

Vivacious, Fun-Loving—Attractive woman, just turning 30, is interested in sharing good times, the Mets, movies, the Giants, music, the country and the city. Margueritas and "my chili" could be the start of something "hot". Note/phone/photo. NYM H324.

Looking For—Jewish man, 26-31, honest, intelligent, attractive, spontaneous, successful, secure and has a great sense of humor. You believe that you are capable of loving another as much as you love yourself. Photo/phone/bio. NYM A425.

One Time Offer—Handsome, Jewish prince, 27, many diverse interests. Seeking a princess, 21-30, to share all life has to offer. Let's live, laugh and love together for the rest of our days. Bio/phone/photo. POB 1037, Edison, NJ 08818.

Spirited, Attractive, Sensual Gal—Seeking a man for all seasons in the September of his life. From art gallery to puppet show; from caviar to popcorn, always looking forward to another great tomorrow...naturally with me. NYM G755.

Attractive, Tall Woman—5'8", 27, NJ, bright and sensitive, many varied interests. Seeks attractive, tall gentleman with ambition and honesty. Note/phone/photo, appreciated. NYM H323.

Paul Newman's Eyes—Robin Williams' humor, 40-year-old, very handsome, *bright, professional man, seeks dynamic,* beautiful, Jewish woman, 25-40, who loves holding hands, rubbing noses and laughing in the rain. Photo. NYM G747.

I Love Aspen—If you are a professional Jewish male, 30's, who enjoys skiing, beach, Sundays with the Jets, etc, we should meet. I am 32, attractive, thin, fun, blond, 5'3", professional. This could be our year! Photo?/phone. NYM A379.

Nurturing And Sexy—Beautiful, bright *and trim, elegant, athletic and fun,* looking to spoil a sincere, dynamic man of substance who appreciates my quality, 40's-60's. BOX 43 FDR NYC 10150.

Down-To-Earth—Guy, enjoys camping, jogging, dogs, laughing and parties along with the theater, museums and quiet dinners. I'm 30, Jewish, very attractive and successful, but prefer to downplay these qualities. Looking for attractive, slim woman with same interests. Photo essential, note/phone, please. NYM G748.

Make This My First And Last Personal—Handsome, successful businessman, 38, is finally ready to meet you! Educated and athletic. Seeking attractive, spirited, slender, sensuous Jewish woman, under 40. Bio/photo/phone. NYM G749.

Festive, Funny Female—Westchesterite loves dancing, dining, the arts. and romance. Seeks 6' plus, mature professional, 28-35, to share great times and more! Note/photo. NYM A380.

Nice, Sensitive, Attractive—Female, 31, with sense of humor, looking to meet warm, sincere, easygoing, "handsome in his own way" guy. Would appreciate photo/note/phone. NYM B014.

Successful Male Lawyer—I'm Jewish, 35, 5'7", nice-looking, athletic, adventurous and romantic. If you are very pretty, sincere and fun to be with, I'd like to meet you. NYM A381.

Attractive Blond Female—31, 5'7", good sense of humor, enjoys music, theater, movies, dancing, country, beach. Seeking single, attractive, professional, romantic male (30-45) who enjoys same. Photo/phone/note. NYM A382.

New—To singles. Wholesome, classy, soft, lovely looks, non-libber, seeks trim, 50 plus, selective exec. Ability to give/receive love. Photo helpful. NYM G751.

Warm, Very Attractive—Female, 29, Jewish, tall, slim professional, many interests. Seeks bright, caring male for a serious relationship. NYM B015.

Gentle Gentleman—The type mother wanted you to be with. I am 53, Jewish, not religious, retired. I seek a pretty, shapely, young female. Children okay. Photo gets response first. NYM V708.

Handsome, Successful Club Owner—43, trim, romantic. Looking for an affectionate, adventurous woman with plenty of leisure time during the day only, Monday through Friday. Send note/phone to POB 591, Murray Hill Sta., NYC 10156.

Being 40 Means—I've traveled the road, know the route very well. I'm searching for an honest, sincere man with the right map to offer me an interesting detour. NYM B012.

Romantic, Long-Legged, Blond Artist—41, seeks sensitive, tall, affluent male, 40 *plus, for whatever we feel like getting into.* Photo/phone/note. NYM G745.

Idealistic Romantic Warm Passionate—Old-fashioned values, artist in health field, 37, 5'6", ample beauty -aesthetically pleasing to eye/heart/mind. Seeks compatible, secure, professional, family-oriented man with humor, depth, to share lasting adventure, time and tenderness. Letter/bio, photo helpful. NYM G754.

Beautiful Female—28, Jewish, Ivy-educated professional with old-fashioned values. Seeks warm, bright, Jewish male for loving, lasting relationship. NYM V706.

RSVP—If you're a Jewish male in his 30's, who likes laughter, baseball, holding hands and Cosby. If you're genuine, happy and still a kid at heart, this attractive female, 27, who is full-figured, yet winning the losing battle awaits your reply. Note/phone. Photo optional. NYM V701.

French Lady With Sparkling Eyes—This beautiful, athletic, romantic, career-oriented, multi faceted brunette would like to meet you, a handsome, youthful-looking, unattached gentleman (38-47, over 5'8"). Please be affectionate, non*smoker, successful, a "nice guy" with a* great sense of humor and ready for a committed relationship. Photo/phone/short bio, please. NYM V702.

Magnetic French Beauty—29, fun-loving, star-smiling blue eyes, shoulder length blond hair, 5'8", 125, lots of sparkle and warmth, intuitive and playful with successful career. Seeks professional gentleman, 25-40, with strong presence and sense of self, easygoing, down-to-earth with high energy for sincere, caring relationship to enhance and support each other. I believe in good times and happy endings. Photo/phone. NYM G759.

British Woman Wanted—20's, Kings Road, for native NY attorney, 28, Mediterranean looks. NYM V709.

Dynamic, Creative, Perceptive—Experienced, divorced, 43, MD, son. Seeking intriguing, thoughtful, intense, Jewish woman, 30-35, aesthetically unique, stylish, mimimally inane for initial talk. Note/photo. NYM A393.

Cute, Vivacious, Jewish—Wall St. blond, 23, seeks dark, handsome man, 25-32, who, in the midst of success, has not lost that sense of delightful romance. Photo/phone/note. NYM V710.

Please Read—Ft. Lee, NJ male, 38, 5'10", handsome, brown hair, hazel eyes, 180. Looking for pretty, well-built, slim woman. Be real, down-to-earth, caring, sensual, ready for a relationship. I am financially secure but don't want a material-minded fanatic. Tired of bar scenes, etc. Want to fall in love again. Full length photo a must. NYM G756.

Petite Teacher With Class—Looking for "Bryan Adams Type", 25-33, for romance. I am 30's, Hispanic, sincere and marriage-minded. Photo. NYM A388.

Unique to LA—The kind of man you'd never dream would write an ad like this! But, it worked for a rich and very important friend of mine, who convinced me to try, too. So here goes: First and foremost, I'm a nice guy. Sure, I'm very rich, run a huge company, have private jets and a yacht in Marina Del Rey, wonderful houses in*ternationally and in Los Angeles and love* to spoil women. As at home in a tux as in blue jeans. Love to travel worldwide and often, in style. Knowledgeable in art and antiques, ballet, opera, symphony, theater; fascinated by women's fashions and foreign languages. I like sophisticated and interesting people. Sure, I love elegant parties (large and small), charity work, politics and good films. Yes, I ski often and well, love long, long walks, golf and I am an avid photographer. I am a very young, active 45, thought to be good-looking. Ivy League-educated and well-read. Yes, I know great wines and great cuisine, love disco, but still love the old-fashioned dances, too, and guess what—extremely intelligent. Sure, that's all me, but what's best is how I began all this. I'm a nice guy. Friendly, warm, affectionate, decent, helluva sense of humor, lots of friends and most of all, I love my kids, my life and life in general. Then what's the hitch? I smoke and love a fine cigar, that's all! Who am I looking for to share my life? Perhaps you—*you'll know! Please write and let me know* all about you, even if you never dreamed that you'd ever respond to an ad like this. Oh, and be sure to send a good photo and your phone number (crass commercialism, I know, but necessary). Et si par dessus le marche vous parliez francais, ce serait bienvenu. POB 64770-551, Los Angeles CA 90064.

Sensitive, Secure, Athletic—University administrator, attractive male, 33, 6', enjoys country days, city nights. Seeks pretty, communicative woman for nurturing and empowering relationship. Note/photo. NYM A389.

A Valentine Gift—Share a romantic moment. Receive a rare gift that sparkles from within, shines with a brilliance of love, offers happiness and sincere affection. Has jewels of high-energy precious stones - sapphire eyes, ruby lips, diamond shape (size 6). Shown in first-class fine restaurants, cultural activities, sporting events. Offered by successful, young mid-forties female, to male counterpart. Prefer Manhattanite, 43-58, non-smoker. Bio/phone, prefer photo. NYM A397.

Very Pretty, Very Bright—Professional, Manhattan woman, young 40's, (also good cook) seeks just one, reasonably sane, witty, affectionate, energetic male, to be her closest friend. NYM B021.

Handsome Entrepreneur—Seeks soul mate. Slim, 21-31. Photo. NYM A428.

Beautiful, brainy brunette—30's, lot of *panache, needs tall, handsome, creative* man, 32-45. Photo. NYM A434.

Ode To A Special Man—If you're looking for a lady who's got beauty, brains and class, do send your phone and photo to this great Manhattan lass. Love travel, sports, theater, and dancing cheek to cheek. If you love the same things I do, then you're the one I seek. Are you 43-50, *Jewish, slim and tall? Write, don't wait or* hesitate, it's you that I will call. NYM B016.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Tender, Intelligent, Active—40, 6', slender, non-materialistic, marriage-minded, college professor and world traveler. Seeks woman who is caring, has zest and loves international travel. NYM A402.

Attractive Widow—Blond, slim, alluring, fun to be with. Seeks interesting, Jewish male, 60's, for relationship, possibly marriage. Note/phone. NYM A403.

Vivacious Black Lady—Hotel exec, late 40's, attractive, articulate, independent though sensitive, culturally sophisticated and just plain fun. If you're 45-60, race unimportant who has similar qualities, I'd welcome hearing from you. NYM V732.

Avid Skier—Handsome and dynamic, 46, in the arts, successful and well-known. A multifaceted complex person with a wide range of interests. Terrific opportunity for a very attractive special lady, 25-35, secure enough in her own accomplishments, not to be threatened by mine. Photo and letter a must. NYM A404.

Country Gentleman, 40—Tall, fit, Ivy, presentable. Seeks sane, sensuous, secure Anglo lady of breeding, beauty and self-worth. Note/photo. NYM A390.

6'1" Thoroughbred—Alluring, independent, 31, with wit and drive. Seeks strong, intelligent, motivated man, 27-43, quality and aesthetics bent. Photo/note. NYM A391.

Halley's Comet—Is gone, but this shining star remains. 31, petite, spunky, adorable female, seeks attractive, fit, professional Jewish male, 30's, to circle my orbit for caring relationship. Send signal by note/phone/photo. NYM G757.

Chemistry Counts—To this 5'8", blond beauty. Ad specialty manufacturer loves museums, fine dining and dancing, theater and travel. Seeks caring relationship with successful, Jewish businessman, 45-55, on same wavelength. NYM G758.

Looking For My Valentine—Attractive, affectionate, athletic-minded, successful, divorced executive, 48, 5'10", who likes tennis, movies, music, theater and fine dining. Looking to start the year with a pretty, slim, sensitive, sincere, caring, feminine, down-to-earth lady, 30-42. Photo/bio/phone. NYM A392.

Untied Beau—Shy, bright, good-looking, professional Manhattanite, 27. Seeks attractive female to share love and life. Photo/phone/note. NYM T021.

Sexy, Slim, Successful—Very pretty, warm, bright, green-eyed blond. Seeks special Jewish male, 32-41, for happily ever after. Photo, please. NYM H325.

Successful, Self-Employed—Businessman. Seeks very attractive, young lady with taste. Photo preferred. NYM A387.

Fly Away With Me At Times—And be there for me when I'm home. Intelligent, pretty, female flight attendant, seeks reply only if you are male, 45 plus, attractive, tall, successful and want commitment. NYM V715.

Attractive, Intelligent Woman—29, non-smoking, Jewish, Ivy League-educated professional. Seeks similar male with good humor. Photo/note. NYM A401.

26, Handsome Male—Jewish, professional, Ivy-educated, adventurous, enjoys sports and cultural events. Seeks vivacious, warm and attractive female with sense of humor and a humanist consciousness. Photo/phone/bio. NYM T022.

Still Young, Professional Woman—Financially independent, European background, loves classical music and travel, as well as her career. Seeks male counterpart, 50 plus. NYM V711.

Desired—JD, PhD, MD male, 32-45, with wit, warmth and spontaneity. Preferably Jewish. This pretty, lean, petite, energetic, artistic, PhD candidate in psychology, 35, has warm eyes and a matching heart. Note/phone. NYM A394.

Blue-Eyed NYC Nurse, 31.—Seeks handsome man of quality, 30-38. NYM T023.

Great Neck Man—Successful, sensitive, mid 30's, seeks energetic, outdoorsy, petite lady, 26-33, to help co-captain boat in spring. Note and phone. NYM V714.

Park Avenue Attorney—32, handsome, very athletic, intellectual but fun-loving, recently unattached, never married, Christian. Strives to be open, honest, sensitive. Seeks truly pretty lady, 24-32, well-educated, warm, sexy, no games. Photo a must. NYM A395.

Premium Class—Sensitive and caring, attractive blonde lady. Seeks male counterpart, 50-60. NYM A405.

Warm, Successful, Professional—Very attractive, athletic male with unusually fine varied interests. Seeks very attractive, personable woman, 5'5"-5'8", 28-32. Photo/phone/note. NYM A396.

Look Like Robert Redford?—Think like Woody Allen? Attractive, adventurous, brunette screenwriter, late 30s, will accept reasonable facsimile, especially if you're a successful man of culture, wit and daring. Photo a plus. NYM T025.

Fantastic Smile—Quite pretty female, 40, 5'5", very intelligent, bright and warm personality. It would be perfect to meet a successful man, 30-50, who is highly-educated, charming, caring, marriage-minded, and demonstrative of his feelings about me. I am all that and much more. Photo/bio. NYM T026.

I Stop Traffic—27, brunette, refined professional female with emotional depth. Seeks handsome gentleman, 28-38, who enjoys travel, country auctions, city museums, black tie living, occasional church. Bio/photo. NYM A431.

Red Gaitors, Purple Pack—Black opera cape. Trim, blue-eyed M.D., seeks man with twinkle in his eye, 35-45, to share city and country fun. NYM T020.

Healthy Male Wanted—To share morning jog plus, with very shapely, attractive, sensual, artistic female, 38. You are late 30's-early 40's, sensitive and gentle, attractive and fit. NYM V716.

Jewish Male Rarity—Shy, old-fashioned, good-looking, with great sense of humor, 38, 6', slim. Do you hate the bar scene but go anyway looking for that special man? You've found him!! Live in New Jersey but "have car will travel" for that very special lady who is very pretty, shy, slim, 28-35, and Jewish. Let's share laughs, hugs, good times and future! Photo/phone/note. NYM T028.

Beautiful Model-Type—5'8", fabulous gal, elegant, sophisticated, intelligent, outgoing, affectionate, sexy executive, with great sense of humor, well-traveled, loves theater, fine dining, dancing and sports. Also enjoys long walks in Central Park and good conversation. Lives in and loves Manhattan. Seeks single Jewish male counterpart, tall, attractive, warm, caring, considerate, sensitive, physically fit man, age 42-55, who enjoys being with people. Humor a must, dancing a plus. Note/phone/photo. NYM G761.

Bright, Beautiful, Slim, Savvy—MBA, 25, Catholic, well-traveled, with a host of interests. Desires attractive, accomplished, fit fellow. Good tastes, kind heart, traditional values essential for lasting relationship. Non-smoker, 25-31. Note/ photo/phone. NYM A399.

Attractive Professional—37, Jewish male, seeking to meet attractive, warm, romantic Jewish female. I have many interests, but enjoy anything with that special person. Photo optional. NYM B020.

I'm Me—Perceptive, outgoing, vital, caring and yes attractive. White Jewish Female, 30's, one of the bright and successful New York people - still seeks new horizons. I made Vice President and got my Jaguar. Who are you? Note/phone. NYM A400.

Garment Executive—32-year-old Jewish male. Seeks attractive, warm, and loving Jewish female for relationship. Photo/ note/phone. NYM T024

Big, Brown-Eyed—Very attractive, 5'4", slender brunette. I'm classy, young looking at 37, easygoing and down-to-earth. I love travel, fine food, jazz and Swing, Caribbean winter vacations and flowers. Also enjoy art, film, NY Times, PBS, long walks and quiet moments. Seeks intelligent man with good sense of humor, mid 30's-early 50's, who's honest, sensitive and open to love. NYM G763.

Handsome, 6', Trim—Jewish professional, 39, seeks female, 30-37, humorous, warm, intelligent. Photo. NYM G766.

Successful, Handsome Physican—I'm sincere, never-married, 35, 6', with varied interests. Desires pretty, educated female, 25-32, for lasting relationship. Photo, please. NYM A406.

Emerald Eyes—40, attractive, chubby and charming, 5'10", single, self-made successful physician, mother of two. Honest, sincere, giving, understanding, interested in a new life. If you have same qualities, successful professional, taller than me and less than 45, and are looking for a worthwhile relationship, let's meet and talk. POB 757 NY, NY 11754.

Very Good-Looking Sophisticated—Independent woman in a financial career looking for top-notch worldly gentleman in his 40's. Photo/phone. NYM B025.

Imported Chocolate Plus Color Blind—Buys this lotto a friend to find. 37, 5'3", healthy, decent, cultured lady, post grad, romantic, reasonably happy. Photo/ phone/note, will return. NYM G764.

Cute, Dynamic, Brunette—With captivating smile, athletic, well-educated, own business. Seeks successful, Jewish, non-smoking male, 25-35, 5'10"to 6'2", witty, with sharp mind and trim body. Bio. Photo a must. NYM B022.

Lawyer Wanted—38-48, successful, stimulating, well-built, masculine good looks. Marriage-minded, slim, dark-haired, beauty, with PhD, warmth, vivacity and elegance. Photo/note. NYM A407.

Lost In Westchester County—Petite, blue-eyed, Jewish lady, seeks secure, professional Jewish male, 40-50, who comes equipped with a good sense of humor, love of sports, music, theater and is ready to share his life with a quality lady. NYM G765.

Good Legs, Long Lashes—And lovable. If you want to meet an exciting, creative, sensitive, possible soul mate in my 40's and you are financially and emotionally ready - write now. NYM T029.

Wrapped in Silver Fox—Is a Winter-weary, worldly-wise, fifty-ish woman who seeks the goddess of Spring. NYM A408.

Golf Fanatic—34, single male Manhattanite possessing traditional values, seeks a lady golfer with whom he might permanently share this passion. If you are this very special lady, please send a bio, letter and photo. NYM T030.

Cassatt Seeks Seurat—For Sundays in the park, Mondays at the movies, Tuesdays at tennis. Mary is very youthful, early 40's, pretty, bright, slim, widely traveled, athletic, a Manhattanite, distinguished, delightful, dynamic, diverse, committed, artistic, charismatic, competent, caring and sharing. George, be my counterpart and let's enjoy all the days in the week together. NYM A409.

Herpes Female—30's, independent, sensual, sensitive with sense of humor and style. Seeks professional, non-smoking male. NYM A410.

A Man Who Can Warm Your Heart—and excite your mind. For keeps! Investor, author, former shrink. Sense of humor, emotionally alive and well, brilliant, playful. Harvard, MIT. Young 40's, Wasp, tall, lean, strong body, blue eyes, curly brown hair and a wonderful lover. If you are very slender, under 5'8", 30's, unspoiled, want kids but none yet, then I might be your last and finest love. So write! CT/NY. NYM T031.

Hearts: Card Game/Valentine?—Very attractive, vivacious, creative woman, 5'10", seeks diversified male friend of depth and emotional security to share in fun and conversation. Late 30's plus. Lucky player wins the deal/card. NYM G767.

Are You That Special Woman—Ready to meet a refreshingly sane, athletic, handsome, 27-year-old, accomplished, Manhattanite mensch? RSVP with note/phone/ photo. NYM A411.

Attractive, Sincere, Honey-Blond—Lady, 32. Seeks similar man who's humorous and smart. Photo please! NYM A412.

Wanted: One Huggable Man—Fun-loving, growth-loving, alive, intense, sensuous and beautiful lady, 38, seeks a family man who can handle an expressive woman. Love to find an attractive, life-loving partner. NYM G768.

Spontaneous, Sincere, Loving Man—Mid 30's, financially-secure and good looking. Seeks bright, active, attractive woman who enjoys laughing hugging, sports and the arts, for lifelong partnership. Non-smoker. Note/photo/phone. NYM A415.

STRICTLY PERSONALS

Truth Student—Spiritual-minded business exec, 40, 5'7", seeks companionship. You are spiritual-minded, attractive, athletic, non-smoker and health minded. Since all things work together for our good, let's meet. Thank you for the photo *and note*. NYM B029.

Englishman, 38—Financially secure, widely-traveled in Latin America, seeks Hispanic female, 20's-30's, for friendship, travel, romance. NYM V720.

Caring, Sensitive, Responsive Male—37, good-looking, NJ professional, with many interests, seeks warm, attractive female, who is able to share feelings. Will exchange photo/note. NYM V721.

Bright, Handsome—40-year-old male, 5'7", MBA, seeks pretty, professional, Latin woman. NYM V722.

Successful, Handsome, White Male—43, affectionate, enjoys racquetball and all sports. Outgoing and looking for female with same interests. Photo. NYM A416.

Intriguing—Very pretty, 28, 5'3", petite, elegantly sexy, Jewish professional. Seeks attractive male with class, above average wit and intelligence, successful, fun-loving and sincere Photo. NYM A424.

Gorgeous Female MD—Elegant, young, seeks affluent man, 6', (40-46) who can love Monet, Bizet, or Piaf. NYM B027.

Quiet, Caring Woman—38, refugee policy developer, pretty, slender, seeks kind, principled, relaxed man for commitment and family. NYM B028.

Glamorous, Fit, Blue-Eyed Blond— With ambition, passion, warmth, integrity, intuition, a creative and curious mind; and she laughs too. A non-smoker (what more could you ask?). Seeks male equal, 35-45, for companionship and the "M" word. NYM V718.

Lovely—Very pretty, elegant, NYC woman. Successful, creative work life. Interested in now finding the right man to share the riches of the future. If you are active, bright, affluent and very attractive, we'll be a match and I'd like to meet you. 40-50 preferred and your photo will help. NYM V719.

Beauty Plus Brains—25, slim, sexy, half Jewish, MBA, seek attractive, educated man, 27-35. Photo/phone. NYM B031.

Elegant, Slim, Petite—Educated, light brown complexion Asian lady, 44, desires to meet open-minded, affectionate, caring, sincere, non-smoking, Caucasian gentleman interested in an honest relationship leading to marriage. Photo/phone. NYM T032.

Let Me Write A Prescription—For your future: pretty midwife, 5'3", slim, Ivy-educated, caring, Jewish. Fill my prescription with intelligence, humor, romance, around 40. NYM G769.

Cocky, Gentle, Good-Looking Jock—6'3", 33, white male, attracted to confident, cute, slim lady with great legs! Photo/ bio/phone. NYM A419.

Animal Trainer, Horse Owner—38, 5'10", 190, romanticist. Seeks attractive woman, 28-36, good figure, sensitive, real, affectionate, for serious relationship. Photo/phone/letter. NYM T033.

Wall Street and Rock 'n' Roll—Attractive, secure, Jewish male, 27, athletic, curly hair and a very successful career. I work hard but play harder. I enjoy travel, romance, football in the park, theater and the sea shore. I am looking for a very attractive, intelligent and classy lady to share life's adventures with. Recent photo and bio a must. I'm worth it! NYM T040.

Aren't You Tired?—Of meeting slim, non-smoking, people with arrogant attitudes and no sense of humor? If so I am a vivacious widow, 49, who is financially secure and does not suffer from any of the above. Letter/phone. NYM T034.

Tall, Dark And Handsome—26, 170 lbs., intelligent, easygoing, successful male, with great sense of humor, seeking slim, attractive, intelligent but not too serious lady. NYM V723.

Successful, Long Island Dentist—Jewish, 36, *divorced, handsome, athletic.* Seeks slim, pretty female for fun, romance and possible commitment. Photo a plus. NYM T035.

I Am A Giver—Attractive, spirited, mid 30's, petite, never-married, Jewish blond, seeks intelligent, successful male, late 30's-40's with humor, empathy and a need to share. Photo/phone. NYM A422.

Men—Want to meet the most gorgeous, talented, stylish, professional woman in the world? Why not settle for something close - an attractive, creative, personable, blond, mid-30s, who would like to meet a good natured, good-looking, good un*married man*. NYM T036.

The Women I Get Most Attached To—Have one thing in common: a good sense of humor. Not that I don't appreciate great looks, warmth and emotional stability. I also tend to get along better with women who are basically happy, athletic, and would rather spend an afternoon in the park than at Bendel's, even if there's a sale. As for me, I'm 38, tall, good-looking, down-to-earth and doing well professionally. If you're late 20s-early 30s, please send note/photo. NYM T037.

Tall, Slim Woman—Attractive, smart, 35, likes science, art, music, food, movies, *Moonlighting, and outdoors. Seeks nice* man, 32-50, who considers what it's all about. NYM A423.

Glamorous, Tall, Shapely—White Female seeks considerate, affluent mate. Photo/bio. NYM T038.

Heart To Heart—38 year old, 5'8", successful, Jewish executive, handsome, educated, well-groomed and honest in business as well as in relationships. My life has been enriched with material wealth however lacks a lady of equal values to share it with. If you are a Jewish lady in her mid-late 20's, who combines classic beauty with traditional values and de*mands as much as I, then we should not* have to settle. Please respond with a recent photo/bio. NYM A420.

Many Women Envy Me—And the 36-year-old guys I date are great for this 54-year-old gals' ego. But I'd trade them all for one man my own age, as young as I am. And as bright, dynamic, attractive, affluent, zany, romantic, challenging and more. Don't respond if you smoke or are under 45. Photo. NYM T039.

Intelligent, Slim, Jewish Male—Podiatrist, 26, 5'7", seeking pretty, sweet, bright female, 22-28, for a real commitment. I'm attractive, witty and have a joy for living. Hobbies unimportant. Note/photo/phone. NYM B003.

My Fortune Cookie Said—I was about to *meet a warm, intelligent, secure, spontaneous*, tall, good-looking, Jewish man ready to be steady. This very attractive, accomplished, tall, slim, Jewish woman, 35, doesn't want to eat her words. NYM B034.

Country And City Woman—Attractive, professional, health-oriented. Very fit, creative, witty, sensitive. Cares about living things. Seeks complimentary man in fit 40's. NYM A430.

Black Exec—40, handsome, substantial income. Wants to meet pretty, intelligent woman for romance and hopefully, marriage. Love movies, theater, music, art, sports and travel. If you are ready for a genuine relationship, contact me. Please include photo and phone. NYM B035.

Looking For Lovely Lady—To share the future with. She must be Jewish, 27-35, over 5'4", non-smoker, articulate, bright and caring. I am a well-educated, well-traveled, secure professional, 40's, 5'10", who can bring much happiness to the right person. Send photo if possible. NYM V725.

Extremely Attractive Classy—Jewish professional woman, tall, slender blond, financially secure. Seeks unattached, Jewish man, 5'9"plus. Nice-looking, sharp, physically fit, 50-ish, with a sense of humor who is family-oriented, likes his work, and has the ability to communicate for friendship and romance in Manhattan. NYM A398.

Are You A Leg Man, MD—I'm a former PanAm Attendant. All-American type, 5'7", 44, successful business woman. Would like to meet non-Jewish, 44 plus, successful man with a sense of humor, interested in sharing skiing, hiking, riding, travel, restaurants and movies. Send *photo/note/phone. POB Cherokee Station,* POB 20311 NY, NY 10028.

Handsome Surgeon—40, 6', 180, never married, Ivy-educated, ridiculously reasonable and reliable, wide ranging interests. Seeks heartbreakingly pretty, level-headed professional, 20's-early 30's. Prefer but do not insist on someone Jewish. If you are incorrigibly moody, don't write. If not, write immediately. You won't be disappointed. NYM V726.

Champagne Anyone?—Good-looking businessman, 5'7", seeks attractive Catholic/Christian female, 22-31, to share winter walks, NY night life, the future. Bio/phone, photo if available. NYM B037.

Man, Rugged Individualist, 40's—Slim, handsome, successful, requires beautiful, very smart, very fit woman to "hand out" with so that we might delight in life's pleasures, accept its challenges and accumulate wisdom along the way. Photograph appreciated. POB 1408, Ansonia Sta., NYC 10023.

Unattractive, Insecure and Insensitive—Caught your attention didn't I? Bright, young, Jewish executive, 23, 6', handsome and very successful. I'm looking for my brainy female counterpart. My passions are theater, rock 'n' role (I manage a band) and tennis. Please include photo and note. Thanx. NYM T046.

Bright, Warm, Fun-Loving—Female, 30, pretty, slender, personable, down to earth, funny, successful, MBA. Would like to spend lots of time with non-smoking, Jewish man with similar qualities. Photo helpful. NYM A426.

Delectable, Tall, Green-Eyed Beauty—Jewish, 40's, wishes to meet male counterpart, age 40-55, for caring and sharing. Send photo/phone. NYM T041.

Successful Television Professional—34, Manhattanite, seeks professional woman, *27-36, non-smoker, for romantic relation*ship. Note/phone. NYM A427.

Handsome White Male—Professional, successful, Ivy-educated, 41, 6', 170, very attractive with many interests including ballet, travel, and fine dining. Seeks extremely attractive, intelligent gentile woman, 27 to 32, for life-time commitment. Please reply with phone, photo or description to POB 8472 NY, NY 10150.

Attractive, Successful Black Female—Seeks intelligent, confident, fit, single male, 30-40ish, for lasting relationship. Photo/bio nice. NYM V724.

Special—Good looking, 38, Jewish male, 6'1", athletic, who enjoys travel, adventure, the ocean and romance. Seeks a slim, very pretty, marriage-minded, 25-33 lady, who needs a loving and lasting relationship. Please send photo. NYM A435.

ANNOUNCEMENTS

Dearest Ena—To love of my life, wishing you a happy Valentine's day. Many many more. Love, L.

To Hiller Heights—Suzan wants to know have you seen the planet Uranus lately? From way down deep in Chelsea.

Spunky—You are my best friend and my favorite teddy bear. I love you. Bunky.

Brad, MD—The last 10 were wonderful! Here's to the next 20. With love, Wendy.

Dear Steven—Happy Valentine's Day! Love, Ellen.

CKII—You big dink, let's get JD2. Am I romantic or what? Epicly yours, love N.

Select Discussion Group—For accomplished, cultured, business/professionals over 40. 212-924-3507.

Rich—I love your eyes, I love your nose, I love your lips like honey. But most of all I love your smile so funny. D.

Valentine For Aquarian—Male with blue eyes. John. POB 1092 J.H., NY 11372.

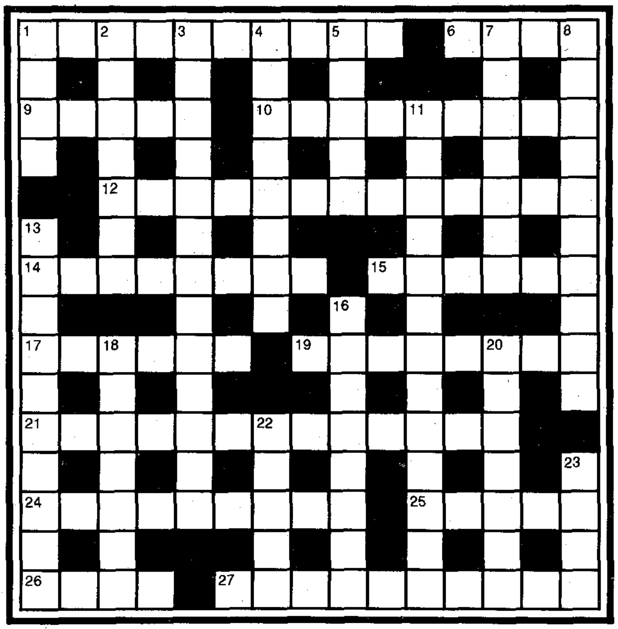
Frackie—2-15 is forever. Je t'aime. Love always and forever. 'M'.

To My Sweetie, E.C.B.—Hugs and kisses for a Happy Valentine's Day.Love, Vicki.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Congratulate one when fortune is about to draw out. (10)
6 Date when journeys are never started. (4)
9 Ordinary type. (5)
10 Caught something hot on the lake, so this protection is needed. (9)
12 Silent means of communication? (4, 9)
14 Tones are composed to vibrate sympathetically. (8)
15 One who declares old currency? (6)
17 Domain which is without issue in this place. (6)
19 Honest methods provide the paths of progress in sport. (8)
21 Article found in a moist plant consumed when suffering from exposure. (7-6)
24 Fresh rush for the paper. (9)
25 Nothing I started was prepared to work smoothly. (5)
26 Painful feature of last year's summer holiday. (4)
27 Cathedral city which is more exposed without the box. (10)



DOWN

1 Food for the China area? (4)
2 Letters make an essayist the reverse of gloomy. (7)
3 Vessel which distributes sin in each port. (9, 4)
4 Set out what is forbidden and overdue. (8)
5 What eagles have which are a pound in weight. (5)
7 Give a physician something to make a dose. (7)
8 Worker who lays emphasis on the source of the coal. (10)
11 No true rockets may be used as a means of hitting back. (13)
13 Angry turns which give one a blow to the side. (10)
16 It is grand when a Scot is about to joke with one. (8)
18 Progress results if one follows a teacher with method. (7)
20 Ring and cancel the film. (7)
22 Shaw's heroine got in the train after ten. (5)
23 Blushing with love, got up as a flower. (4)

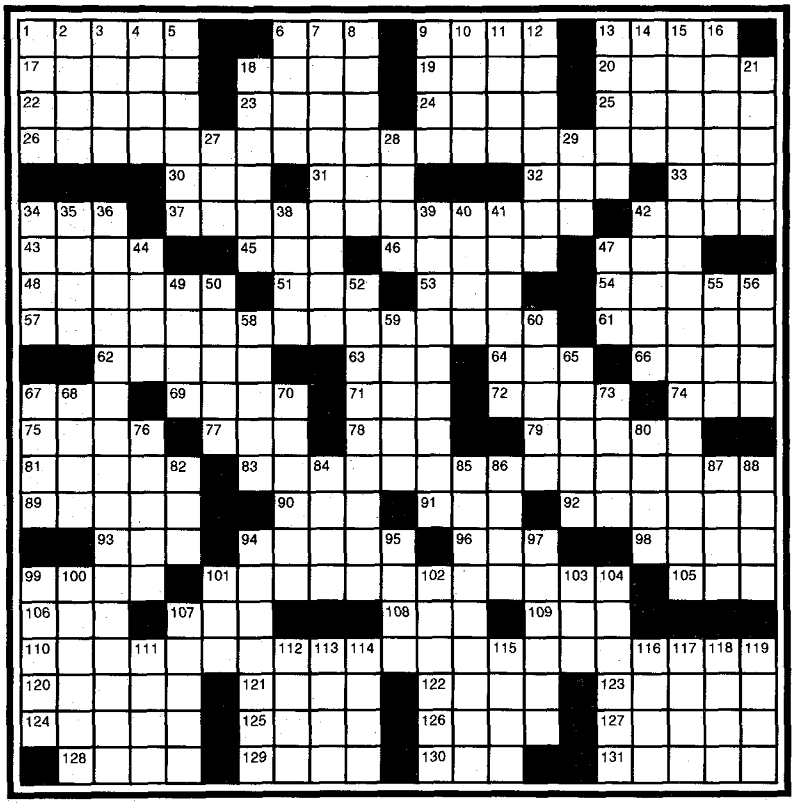
'I ♥ THAT SYMBOL': 'CUE' CROSSWORD·BY MAURA B. JACOBSON

ACROSS

1 Oil-based
6 Dyer's receptacle
9 Affectionate blow
13 Sites: abbr.
17 Islam's holy city
18 Help with the dishes
19 —— -Coburg
20 Entities
22 Had a second showing
23 Scarlett's skirt
24 Poet's Ireland
25 Kind of rocket
26 Oscar song, 1985
30 Gallery display
31 Before Virgo
32 Bushy clump
33 Your and my
34 Bath adjunct
37 James Cozzens novel
42 Farm mail abbrs.
43 Ordinal endings
45 Charged atom
46 Leaves the stage
47 Fairy queen
48 Becky Sharp's friend
51 Mouth piece
53 Sing-along syllable
54 Soused, in Siena
57 Part of a vow
61 TV ship
62 West Indies witchcraft
63 Parisian island
64 Wee hour
66 Sock —— me
67 For the —— Pete!
69 Qatar's ruler
71 Skip town
72 Wild guess
74 Start of a bray
75 Fragments
77 Vane letters
78 After an aitch
79 Fix a typo
81 Theater employee
83 Rooney flick
89 Mulligan of jazz
90 North of Ky.
91 —— -tung, now Zedong
92 Revolving entries
93 German article
94 Nine: comb. form
96 Would-be grads
98 Bay of Somerset
99 First place
101 1955 Doris Day film
105 Not for —— money
106 Albanian coin
107 Use a straw
108 Half CXXII
109 G.I. combat land
110 Words by Pope
120 Informal eatery
121 Libertine
122 Overdue
123 Macabre
124 Knighted composer
125 Turgenev's birthplace
126 Wife of Geraint
127 Tosser's choice
128 Discern
129 Sound laryngitic
130 Ailment at AA
131 Characteristic

DOWN

1 Father of Ahab
2 Actor Cobb
3 Beige
4 Colombian natives
5 Harvard student
6 Bass instrument
7 Having godlike beauty
8 Reservation residences
9 Big tennis win
10 Poi ingredient
11 WW II coalition
12 Roman hearth gods
13 Sensational
14 Possible opening bid, at bridge
15 Philadelphia
16 The "Birdman" of Alcatraz
18 "... know till then —— bore to thee": Wordsworth
21 Turns vinegary
27 Have a bawl
28 Potion portion
29 Hebrew letter
34 Carnivore's fare
35 Air, for short
36 Montemezzi opera
38 Equestrian sport
39 Immoderate one
40 Betel
41 Anatomical stoppage
42 Torah teacher
44 Concrete block
47 "You Made —— You"
49 Arrow poison
50 First veep
52 Emulate Casanova
55 "Must have been something ——"
56 Nebraska county
58 "—— of Mine"
59 African antelope
60 Abhorred
65 "The Bells of St. ——"
67 Disney's Herbie
68 Seine tributary
70 Purify
73 Thai dollar
76 Canary's kin
80 Jib, e.g.
82 Rembrandt's last name
84 —— time (PDQ)
85 Attacker
86 Neurologist's prefix
87 Test-drive car, for short
88 River of Flanders
94 Hirohito's title
95 "—— is sweet": Shelley
97 Felt intuitively
99 Slur the vowels
100 Taint
101 "—— blind"
102 Expatriated
103 Cary's 1933 co-star
104 Clown Kelly
107 Rueful
111 Quadrennial event, with 116-Down
112 Pearl Harbor code word
113 Colors
114 Shrill bark
115 Basketballer Birdsong
116 See 111-Down
117 La Scala melody
118 Leslie Caron role
119 For fear that



Solutions to last week's puzzles appear on page 158.

EMERGE FROM THE FREEWAY VICTORIOUS, NOT VICTIMIZED.

Highways extract a bitter toll from modern drivers. Not at the coin booths, but in the continual onslaught of noise, traffic jams and pollution.

For those forced to cope with such a demoralizing situation, BMW has engineered a most vivifying solution. The 528e.

A car whose high-torque, high-efficiency* Eta engine lets you power through traffic without endlessly shifting through the gears.

Whose orthopedically-designed seats and ergonomically-designed climate controls ensure you not only negotiate the highway nimbly, but navigate it in total comfort.

Whose ingenious ABS anti-lock braking system can actually mean the difference between emerging victorious from hazardous roads, and not emerging at all.

And whose parts and pieces mesh together so well that one automotive critic was moved to characterize the 528e as "sumptuous in a no-nonsense way and immaculately crafted" (Motor Trend).

Your local BMW dealer would be happy to arrange a thorough test drive of the BMW 528e. A triumph of technology in which every day you share in the victory.

THE ULTIMATE DRIVING MACHINE.

*EPA-estimated $\boxed{20}$ mpg, 24 highway. Fuel efficiency figures are for comparison only. *Your actual mileage may vary, depending on speed, weather and trip length.* ©1985 BMW of North America, Inc.
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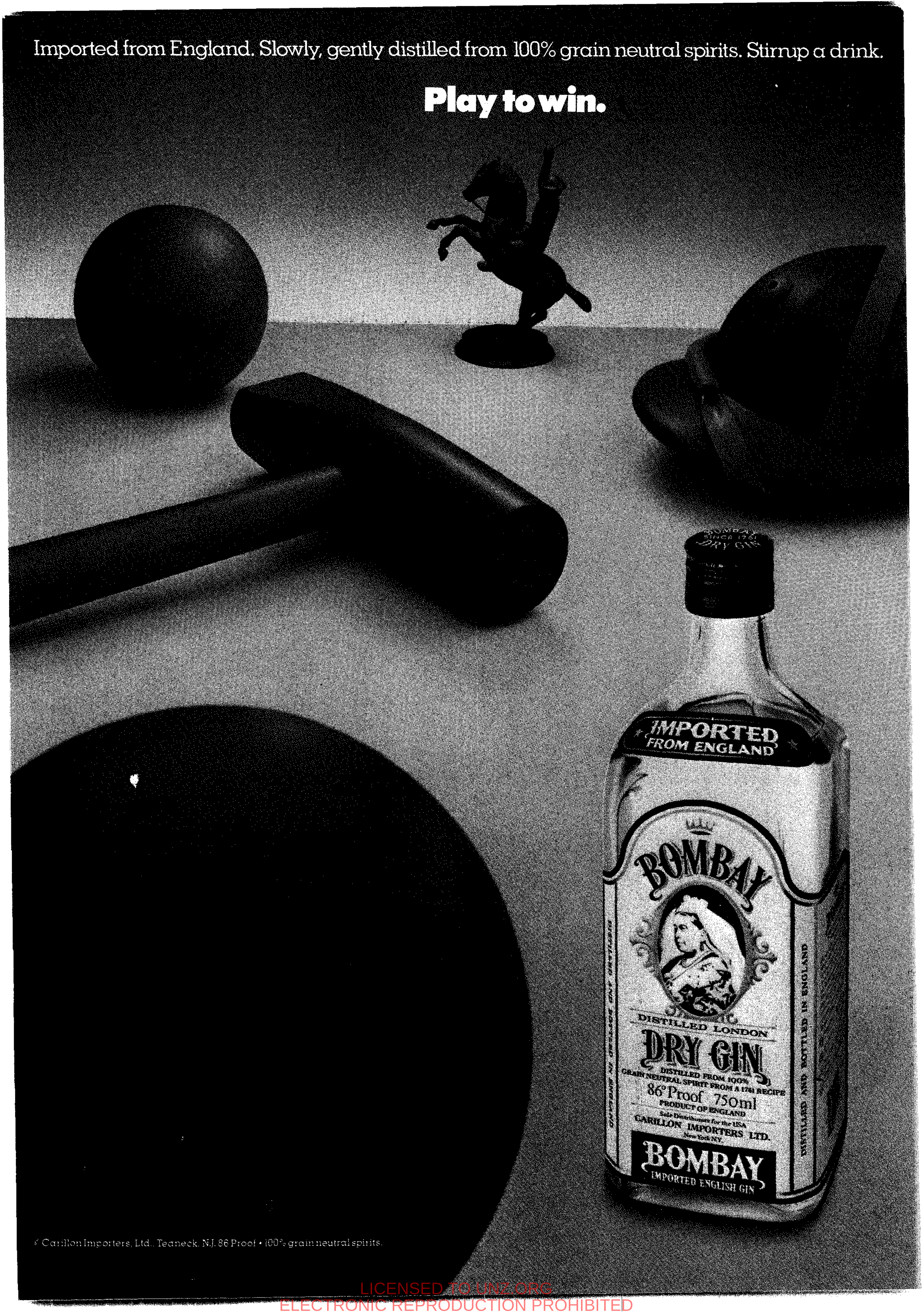
LET YOUR METROPOLITAN AREA BMW DEALER ARRANGE A THOROUGH TEST DRIVE.

Imported from England. Slowly, gently distilled from 100% grain neutral spirits. Stirrup a drink.

Play to win.


IMPORTED FROM ENGLAND
BOMBAY
DISTILLED LONDON
DRY GIN
DISTILLED FROM 100% GRAIN NEUTRAL SPIRIT FROM A 1761 RECIPE
86° Proof
750ml
PRODUCT OF ENGLAND
Sole Distributors for the USA
CARILLON IMPORTERS LTD.
New York N.Y.
BOMBAY
IMPORTED ENGLISH GIN
DISTILLED AND BOTTLED IN ENGLAND

© Carillon Importers, Ltd., Teaneck, N.J. 86 Proof • 100% grain neutral spirits.